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Dedicated, by Permiſſion, to
L HIGHNESS THE PRINCE OF WALES.

NOTATIONS

UPON

S YOU LIKE IT,

AND

OTHELLO.

G THE FORTY-FIRST NUMBER OF
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KSPERE's WORKS.

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The Twenty-Third Numb. is the TAMING OF THE SHREW,
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The Twenty-Fifth No. is ALL's WELL THAT ENDS WELL,
The Twenty-Sixth Number is KING HENRY VI. Part I. ditt
The Twenty-Seventh Number is KING HENRY VI. Part II.
The Twenty-Eighth Number is KING HENRY VI. Part III. d
The Twenty-Ninth Number is KING RICHARD III. ditto,
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The Thirty-Second Number is KING RICHARD II. ditto.
Thirty-Third Number is The WINTER's TALE, ditto.
Thirty-Fourth Number is TWO GENTLEMEN of VERONA,
The Thirty-Fifth Number is CORIOLANUS, ditto.
The Thirty-Sixth Number is ANTONY and CLEOPATRA, do

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ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

AS YOU LIKE IT,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

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M DCC LXXXVII.

Coburger
Landes-
Bücherei

ANNOTATIONS

UPON

AS YOU LIKE IT.

ACT I.

Line 1. *As I remember, Adam, it was upon this* fashion *bequeathed me by will, but a poor thousand crowns*, &c.] The grammar, as well as sense, suffers cruelly by this reading. I would read: *As I remember, Adam, it was on this fashion.*—He *bequeathed me by will*, &c. Orlando and Adam enter abruptly in the midst of a conversation on this topick; and Orlando is correcting some misapprehension of the other. As *I* remember (says he) it was thus. He left me a thousand crowns; and, *as thou sayest*, charged my brother, &c. BLACKSTONE.

8. Stays *me here at home, unkept*;] We should read *stys*, i. e. keeps me like a brute. The following words

words—— *for call you that keeping*——*that differs not from the stalling of an ox*, confirms this emendation. So Caliban says,

" *And here you* sty *me in this hard rock.*"

WARBURTON.

Sties is better than *stays*, and more likely to be Shakspere's. JOHNSON.

So, in *Noah's Flood*, by Drayton:

" And *sty* themselves up in a little room."

STEEVENS.

36. *Be better employed, and* be nought a while.] *Be content to be a cypher, till I shall think fit to elevate you into consequence.*

This was certainly a proverbial saying. I find it in *The Storie of King Darius*, an interlude, 1565:

" Come away, *and be nought a whyle*,
" Or surely I will you both defyle."

Again, in *K. Henry IV.* p. ii. Falstaff says to Pistol: " Nay, if he do nothing but speak nothing, *he shall be nothing* here." STEEVENS.

Naught is the reading of the folio, but I believe *nought* was intended; for in the early part of the 17th century, *nought* was generally spelt *naught*.

MALONE.

51. *Albeit, I confess your coming before me is nearer to his* reverence.] This, I apprehend, refers to the courtesy of distinguishing the *eldest son* of a knight, by the title of esquire. HENLEY.

57. *I am no villain:*] The word *villain* is used by the elder brother, in its present meaning, for a *worthless*,

less, wicked, or *bloody man*; by Orlando, in its original signification, for a *fellow of base extraction.* JOHNSON.

105. *The old duke's daughter.*] The words *old* and *new*, which seem necessary to the perspicuity of the dialogue, are inserted from Sir T. Hanmer's edition. JOHNSON.

The author of the *Revisal* is of opinion, that the words which follow *her cousin*, sufficiently distinguish the person intended. STEEVENS.

164. —*of all* sorts] *Sorts* in this place means ranks and degrees of men. REMARKS.

200. ——*mock the good housewife Fortune from her wheel,*] The wheel of Fortune is not the *wheel* of a *housewife.* Shakspere has confounded Fortune, whose wheel only figures uncertainty and vicissitude, with the destiny that spins the thread of life, though not indeed with a wheel. JOHNSON.

Shakspere is very fond of this idea. He has the same in *Antony and Cleopatra:*

" ——————*and rail so high,*
" *That the false housewife Fortune break her wheel.*"

STEEVENS.

248. Clo. *One that old Frederick, your father, loves.*
Ros. *My father's love is enough to honour him:*]
This reply to the Clown is in all the books placed to Rosalind; but Frederick was not her father, but Celia's: I have therefore ventured to prefix the name of Celia. THEOBALD.

254. ——*since the little wit that fools have, was si-lenc'd,*] Shakspere probably alludes to the use of

fools or *jesters*, who for some ages had been allowed in all courts an unbridled liberty of censure and mockery, and about this time began to be less tolerated. JOHNSON.

271. ——*laid on with a trowel,*] This is a proverbial expression, which is generally used to signify a *glaring falsehood*. See Ray's *Proverbs*. STEEVENS.

274. *You amaze me, ladies:*] To *amaze*, here, is not to astonish or strike with wonder, but to perplex; to confuse, so as to put out of the intended narrative. JOHNSON.

287. *With* bills *on their necks—Be it known unto all men by these presents*——] *With* bills *on their necks*, should be the conclusion of Le Beau's speech. This expression is taken from Lodge, who furnished our author with his plot. "Ganimede on a day sitting with Aliena (the assumed names, as in the play) cast up her eye, and saw where Rosader came pacing towards them with his *forest-bill on his necke.*" FARMER.

306. —*is there any else longs to* see *this broken musick in his sides?*] Rosalind hints at a whimsical similitude between the series of ribs gradually shortening, and some musical instruments, and therefore calls *broken ribs, broken musick.* JOHNSON.

324. ——*odds in the men:*] Sir T. Hanmer. In the old editions, the *man.* JOHNSON.

340. ——*if you saw yourself with* your *eyes, or knew yourself with* your *judgment,*] *If you were not blinded and intoxicated,* says the princess, *with the spirit of enterprize, if you could use* your own eyes to *see*, or your own

own judgment to know *yourself, the fear of your adventure would counsel you.* JOHNSON.

348. *I beseech you, punish me not,* &c.] I should wish to read, *I beseech you, punish me not with your hard thoughts.* Therein *I confess myself much guilty to deny so fair and excellent ladies any thing.* JOHNSON.

414. ——*one out of suits with fortune*;] This seems an allusion to cards, where he that has no more cards to play of any particular sort is *out of suit.* JOHNSON.

420. *Is but a* quintaine, a *mere lifeless block.*] The *quintaine* was a stake driven into a field, upon which were hung a shield and other trophies of war, at which they shot, darted, or rode, with a lance. When the shield and the trophies were all thrown down, the quintaine remained. Without this information how could the reader understand the allusion of

" ——my better parts
" Are all thrown down." GUTHRIE.

A humorous description of this amusement may be read in Laneham's Letter from " Killingwoorth Castle," with which, and other accounts of queen Elizabeth's Progresses, the publick will shortly be gratified by a gentleman, from whom it has already received a variety of favours. HENLEY.

434. ——*the duke's condition,*] The word *condition* means character, temper, disposition. So Anthonio, the merchant of Venice, is called by his friend the *best conditioned man.* JOHNSON.

442. ——*the* shorter ;] The old copy reads—the *taller*. STEEVENS.

470. ——*for my father's child*:] Thus the modern editors, the old editions have it, for *my child's father*, that is, as it is explained by Mr. Theobald, *for my future husband*. JOHNSON.

490. ——*by this kind of chase*,] That is, by this way of *following* the argument. *Dear* is used by Shakspere in a double sense for *beloved*, and for *hurtful*, *hated*, *baleful*. Both senses are authorised, and both drawn from etymology; but properly, *beloved* is *dear*, and *hateful* is *dere*. Rosalind uses *dearly* in the good, and Celia in the bad sense. JOHNSON.

494. *Why should I* not? *doth he not deserve well?*] Celia answers Rosalind (who had desired her "*not to hate* Orlando, for her sake,") as if she had said—"*love* him, for my sake:" to which the former replies, "Why should I *not* [i. e. love him]?" MALONE.

542. *And thou wilt show more bright, and seem more virtuous.*] The meaning is, that when she was seen alone, she would be more noted. JOHNSON.

559. ——*Rosalind lacks then the love*
Which teacheth thee *that thou and I am one*:]
The poet certainly wrote—*which teacheth* me. For if Rosalind had learnt to think Celia one part of herself, she could not *lack* that love which Celia complains she does. WARBURTON.

Either reading may stand. The sense of the established text is not remote or obscure. Where would

be

be the absurdity of saying, *You know not the law which teaches you to do right?* JOHNSON.

581. ——*curtle-axe*, or *cutlace*, a broad sword. JOHNSON.

584. I'll *have a swashing*, &c.] Sir T. Hanmer, for *we'll have*. JOHNSON.

A *swashing* outside is an appearance of noisy, bullying valour. *Swashing blow* is used in *Romeo and Juliet*. STEEVENS.

ACT II.

Line 5. IN former editions, *Here feel we* not *the penalty*.] What was the penalty of Adam, hinted at by our poet? The being sensible of the difference of the seasons. The Duke says, the cold and effects of the winter feelingly persuade him what he is. How does he *not* then feel the penalty? Doubtless, the text must be restored as I have corrected it: and 'tis obvious, in the course of these notes, how often *not* and *but*, by mistake, have changed place in our author's former editions. THEOBALD.

13. *Which, like the toad, ugly and venomous,*
Wears yet a precious jewel in his head:]

It was the current opinion in Shakspere's time, that in the head of an old toad was to be found a stone, or pearl, to which great virtues were ascribed. This

stone has been often sought, but nothing has been found more than accidental, or perhaps morbid indurations of the skull. JOHNSON.

Pliny, in the 32d book of his *Natural History*, ascribes many wonderful qualities to a *bone* found in the right side of a *toad*, but makes no mention of any gem in its head. This deficiency, however, is abundantly supplied by Edward Fenton, in his *Secrete Wonders of Nature*, 4to. bl. let. 1569, who says, that there is founde in the *heades* of olde and great *toades*, a *stone* which they call Borax or Stelon: it is most commonly founde in the *head* of a hee *toad*, of power to repulse poysons, and that it is a most soveraigne medicine for the stone. STEEVENS.

18. *I would not change it:*] Mr. Upton, not without probability, gives these words to the Duke, and makes Amiens begin: *Happy is your grace.* JOHNSON.

Native burghers of this desert city,] In *Sidney's Arcadia*, the deer are called "the wild *burgesses* of the forest." Again, in the 18th Song of Drayton's *Polyolbion*:

"Where, fearless of the hunt, the hart securely stood,
"And every where walk'd free, a *burgess* of the
"wood." STEEVENS.

A kindred expression is found in Lodge's *Rosalynde*, 1592:

"About her wond'ring stood
"The *citizens* o' the wood." MALONE.

24. —*with forked heads*] i. e. with *arrows*, the points of which were *barbed*. STEEVENS.

39. ——*the big round tears*, &c.] It is said, in one of the marginal notes to a similar passage in the 13th Song of Drayton's *Polyolbion*, that "the hart weepeth at his dying: his tears are held to be precious in medicine." STEEVENS.

51. *To that which had too much:*] Shakspere has almost the same thought in his *Lover's Complaint*:

"——in a river——
"Upon whose weeping margin she was set,
"Like usury, applying wet to wet."

Again, in *K. Henry VI.* P. III. act v. sc. 4:

"With tearful eyes add water to the sea,
"And give more strength *to that which hath too much.*"

STEEVENS.

70. ——*to cope him*] To encounter him; to engage with him. JOHNSON.

79. ——the *roynish* clown,] *Roynish* from *rogneux*, Fr. mangy, scurvy. The word is used by Chaucer in the *Romaunt of the Rose*, 988:

"That knottie was and all *roinous.*"

Again, by Dr. Gabriel Harvey, in his *Pierce's Supererogation*, 4to. 1593. Speaking of Long Meg of Westminster, he says—"Although she were a lusty bouncing rampe, somewhat like Gallemetta or maid Marian, yet was she not such a *roinish* rannel, such a dissolute gillian-flirt, &c."

We are not to suppose the word is literally employed by Shakspere, but in the same sense that the French still use *carogne*, a term of which Moliere is not very sparing in some of his pieces. STEEVENS.

92. ———*quail*] To *quail* is to *faint*, to sink into dejection. So, in *Cymbeline*:

" ———which my false spirits
" *Quail* to remember." STEEVENS.

96. ——— *O! you memory*] Shakspere often uses *memory* for *memorial*. See *Memory* in catch-word Alp.

101. In the former editions, *The* bonny *priser*——] We should read—bony *priser*. For this wrestler is characterised for his strength and bulk, not for his gaiety or good humour. WARBURTON.

So Milton: " *Giants of mighty* bone." JOHNSON.

So, in the romance of *Syr Degore*, bl. let. no date:

" This is a man all for the nones,
" For he is a man of *great bones*."

Bonny, however, may be the true reading. So, in *K. Henry VI.* P. II. act v:

" Even of the *bonny* beast he lov'd so well."

Mr. Malone observes, that the word *bonny* occurs more than once in the novel from which this play of *As You Like It*, is taken. STEEVENS.

121. *This is no* place,] *Place* here signifies a *seat*, a *mansion*, a *residence*. So, in the first Book of *Samuel*, " Saul set him up a *place*, and is gone down to Gilgal." We still use the word in compound with another, as St. James's *place*, Rathbone *place*; and Crosby *place*, in *K. Richard III.* &c. STEEVENS.

131. *diverted blood*,] Blood turned out of the course of nature. JOHNSON.

So, in our author's *Lover's Complaint*:

" Sometimes

"Sometimes *diverted*, their poor balls are tied
"To the orbed earth——." MALONE.

156. *Even with the having*:] Even with the *promotion* gained by service is service extinguished.
JOHNSON.

171. *O Jupiter! how* merry *are my spirits?*] And yet, within the space of one intervening line, she says, she could find in her heart to disgrace her man's apparel, and *cry* like a woman. Sure, this is but a very bad symptom of the *briskness of spirits*: rather a direct proof of the contrary disposition. Mr. Warburton and I, concurred in conjecturing it should be, as I have reformed in the text:——*how* weary *are my spirits?* And the Clown's reply makes this reading certain. THEOBALD.

She invokes Jupiter, because he was supposed to be always in good spirits. A *Jovial* man was a common phrase in our author's time.—One of Randolph's plays is called ARISTIPPUS, *or the* Jovial *Philosopher*; and a comedy of Broome's, *the* Jovial *Crew, or the* Merry *Beggars*. MALONE.

180. —*I had rather* bear with *you than* bear *you.*] This jingle is repeated in *K. Richard III.*

"You mean to *bear* me, not to *bear with* me."
STEEVENS.

181. ——*yet I should bear no* cross,] A *cross* was a piece of money stamped with a *cross*. On this our author is perpetually quibbling. STEEVENS.

See *Cross*, catch-word Alphabet.

202. *If thou remember'st not the slightest folly;*] I am inclined

inclined to believe that from this passage *Suckling* took the hint of his song:

" *Honest lover, whosoever,*
" *If in all thy love there ever*
" *Were one wav'ring thought, thy flame*
" *Were not, even, still the same.*
" *Know this,*
" *Thou lov'st amiss,*
" *And to love true*
" *Thou must begin again, and love anew,* &c.

JOHNSON.

216. ——*batlet*,——] The instrument with which washers beat their coarse clothes. JOHNSON.

219. ——*two cods*——] For *cods* it would be more like sense to read *peas*, which having the shape of pearls, resembled the common presents of lovers.

JOHNSON.

In a schedule of jewels in the 15th vol. of *Rymer's Fœdera*, we find, " Item, two *peascoddes* of gold, with 17 pearles." FARMER.

Peascods was the ancient term for *peas* as they are brought to market. So, in Greene's *Groundwork of Conycatching*, 1592: " went twice in the week to London, either with fruit or *pescods*, &c." STEEVENS.

220. —*weeping tears*,] A ridiculous expression from a sonnet in Lodge's *Rosalynd*, the novel on which this comedy is founded. It likewise occurs in the old anonymous play of the *Victories of K. Henry V.* in Peele's *Jests*, &c. STEEVENS.

222. ——*so is all nature in love, mortal in folly.*]

This

This expression I do not well understand. In the middle counties, *mortal*, from *mort*, a great quantity, is used as a particle of amplification; as *mortal tall*, *mortal little*. Of this sense I believe Shakspere takes the advantage to produce one of his darling equivocations. Thus the meaning will be, *so is all nature in love* abounding *in folly*. JOHNSON.

257. *And in my voice most welcome shall you be.*] *In my voice*, as far as I have a voice or vote, as far as I have power to bid you welcome. JOHNSON.

285. —*rugged*;] In old editions *ragged*. JOHNSON.

308. —*to* live—] Modern editions, *to lie*. JOHNSON.

To live i' th' sun, is to labour and "sweat in the eye of Phœbus," or, *vitam agere sub dio*; for by *lying* in the sun, how could they get the food they eat? TOLLET.

323. *Duc ad me*—] For *ducdame* sir T. Hanmer, very acutely, and judiciously, reads *duc ad me*, That is, *bring him to me*. JOHNSON.

If *duc ad me* were right, Amiens would not have asked its meaning, and been put off with "a *Greek invocation*." It is evidently a word coined *for the nonce*. We have here, as Butler says, "One for *sense* and one for *rhyme*."—Indeed we must have a *double rhyme*; or this stanza cannot well be sung to the same tune with the former. I read thus:

" *Ducdamè, Ducdamè, Ducdamè,*
" Here shall he see
" Gross fools as he,
" An' if he will come to *Ami*."

That is, to Amiens. Jacques did not mean to ridicule himself. FARMER.

Duc ad me seems to be a plain allusion to the burthen of Amiens's song:

Come hither, come hither, come hither.

That Amiens, who is a courtier, should not understand Latin, or be persuaded it was Greek, is no great matter for wonder. An anonymous correspondent proposes to read—*Huc ad me.* STEEVENS.

330. ———*the first-born of Egypt.*] A proverbial expression for high-born persons. JOHNSON.

355. —*compact of jars,*] i. e. made up of discords. Shakspere elsewhere says, *compact of credit,* for *made up of credulity.* STEEVENS.

See *Compact,* catch-word Alphabet.

363. *A motley fool!—a miserable* world!] *A miserable world* is a parenthetical exclamation, frequent among melancholy men, and natural to Jaques at the sight of a fool, or at the hearing of reflections on the frailty of life. JOHNSON.

369. *Call me not fool, till heaven has sent me fortune,*] *Fortuna favet fatuis,* is, as Mr. Upton observes, the saying here alluded to.

In *Every Man out of his Humour,* act i. sc. 3:

"*Sog.* Why, who am I, sir? *Mac.* One of those that fortune favours. *Car.* The periphrasis of a foole."

REED.

384. —motley's *the only wear.*] It would not have been necessary to repeat that a *motley* or *party-coloured coat* was anciently the dress of a fool, had not the editor of Ben Jonson's works been mistaken in his comment on the 53d *Epigram:*

" ————where, out of *motley*'s he
" Could save that line to dedicate to thee?"

Motley, says Mr. Whalley, is the man who *out of any* odd mixture, or old scraps, could save, &c. whereas it means only, *Who but a fool*, i. e. *one in a suit of motley*, &c.

See Fig. XII. in the plate of the window, with Mr. Tollet's explanation. STEEVENS.

395. *Only suit*;] The poet meant a quibble. So act v. " Not out of your *apparel*, but out of your *suit*." STEEVENS.

404. *He, that a fool doth wisely hit,*
Doth very foolishly, although he smart,
——Seem senseless of the bob: if not, &c.]

Besides that the third verse is defective one whole *foot* in measure, the tenor of what Jaques continues to say, and the reasoning of the passage, shew it no less defective in the sense. There is no doubt, but the two little monosyllables, which I have supplied, were either by accident wanting in the manuscript, or by inadvertence left out. THEOBALD.

406. *if not*, &c.] Unless men have the prudence not to appear touched with the sarcasms of a jester, they subject themselves to his power, and the wise man will have his folly *anatomised*, that is, *dissected* and

laid open by the *squandering glances* or *random shots* of a fool. JOHNSON.

417. *As sensual as the brutish sting*] Though the *brutish sting* is capable of a sense not inconvenient in this passage, yet as it is a harsh and unusual mode of speech, I should read the *brutish fly*. JOHNSON.

I believe the old reading is the true one. So, in *Othello*,

"——our carnal *stings*, our unbitted lusts."

STEEVENS.

See *Sting*, catch-word Alphabet.

424. *Till that the* very, *very*——] The old copy has ——*weary*, very. MALONE.

446. ——*the thorny point*
Of bare distress hath ta'en *from me the shew*
Of smooth civility:]

We might read *torn* with more elegance; but elegance alone will not justify alteration. JOHNSON.

449. *And know some* nurture:] *Nurture* is *education*. So, in Greene's *Never too Late*, 1616:

"He shew'd himself as full of *nurture* as of nature."

STEEVENS.

462. —*desert inaccessible*,] This expression I find in *The Adventures of Simonides*, by Barn. Riche, 1584:

——"and onely acquainted himselfe with the solitarinesse of this *unaccessible desert*." HENDERSON.

477. *And take upon command what help we have*,] *Upon command*, is at your own command. STEEVENS.

492. *Wherein we play* in.] Thus the old copy. Mr. Pope more correctly reads:

Wherein we play. STEEVENS.

497. *His acts being seven* labours.] See *Labours*, or *Acts*, in catch-word Alphabet.

In the Treasury of Ancient and Modern Times, 1613, Proclus, a Greek author, is said to have divided the lifetime of man into *seven ages*; over each of which one of the seven planets was supposed to rule. "The FIRST AGE is called *Infancy*, containing the space of foure yeares.—The SECOND AGE continueth ten yeares, untill he attaine to the yeares of fourteene: this age is called *Childhood*.—The THIRD AGE consisteth of eight yeares, being named by our auncients *Adolescencie* or *Youthhood*; and it lasteth from fourteene till two and twenty years be fully compleate.—The FOURTH AGE paceth on, till a man have accomplished two and fortie yeares, and is termed *Young Manhood*.—The FIFTH AGE, named *Mature Mankood*, hath (according to the said author) fifteene yeares of continuance, and therefore makes his progress so far as six and fifty yeares. —Afterwards in adding twelve to fifty-sixe, you shall make up sixty-eight yeares, which reach to the end of the SIXTH AGE, and is called *Old Age*.—The SEVENTH and last of these seven ages is limited from sixty-eight yeares, so far as fourscore and eight, being called weak, declining, and *Decrepite Age*.—If any man chance to goe beyond this age (which is more admired than noted in many) you shall evidently perceive that he will returne to his first condition of Infancy againe."

Hippocrates likewise divided the life of man into seven ages, but differs from Proclus in the number of

years allotted to each period. See Brown's *Vulgar Errors*, folio, 1686, p. 173. MALONE.

I have seen, more than once, an old print entitled *The Stage of Man's Life*, divided into seven ages. As emblematical representations of this sort were formerly stuck up, both for ornament and instruction, in the generality of houses, it is more probable that Shakspere took his hint from thence, than from either Hippocrates or Proclus.—The sense in which the word *labours* is used, occurs in a passage of the Psalms. HENLEY.

503. ——————a soldier;
Full of strange oaths and *bearded* like the pard,] So, in *Cynthia's Revels*, by Ben Jonson,

"——Your soldier's face——the grace of this face consisteth much in a *beard*." STEEVENS.

510. *Full of wise saws and* modern *instances*,] It is remarkable that Shakspere uses *modern* in the double sense that the Greeks used καινὸς, both for *recens* and *absurdus*. WARBURTON.

I am in doubt whether *modern* is in this place used for *absurd*: the meaning seems to be, that the justice is full of *old* sayings and *late* examples to confirm them. JOHNSON.

Modern means *trite, common*. STEEVENS.

See *Modern*, in catch-word Alphabet, which points out the different places in which it occurs.

511. ——————*The sixth age shifts*
Into the lean and slipper'd pantaloon;]
There is a greater beauty than appears at first sight in

in this image. He is here comparing human life to a *stage play*, of seven acts (which is no unusual division before our author's time.) The sixth he calls the *lean and slipper'd pantaloon*, alluding to that general character in the Italian comedy, called *Il Pantalóne*; who is a thin emaciated old man in *slippers*; and well designed, in that epithet, because *Pantalóne* is the only character that acts in slippers. WARBURTON.

521. ——*Set down your venerable burden,*] Is it not likely that Shakspere had in his mind this line of the *Metamorphoses?*

" ——————*Patremque*
" *Fert humeris*, venerabile onus *Cythereius heros.*"

JOHNSON.

530. *Thou art not so* unkind, &c.] That is, thy action is not so contrary to thy *kind*, or to human nature, as the ingratitude of man. So, in our author's *Venus and Adonis*, 1593:

" O had thy mother borne so bad a mind,
" She had not brought forth thee, but dy'd *unkind!*"

MALONE.

532. *Thy tooth is not so keen,*
Because thou art not seen,]

Thou winter wind, says the Duke, *thy rudeness gives the less pain*, as thou art not seen, *as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult.* JOHNSON.

Amiens (not the Duke) is here contrasting the effects of *natural* evil with *moral*; the sufferings to which we are exposed from the elements of nature,

with those which we feel from our intercourse with men. The former he determines to be the more tolerable, as proceeding from an agent that is invisible, and though rude in his approach, yet personally unknown; whilst the latter results from the slight of our intimates, whom we lately and fondly cherished. Thus Lear, act iii. line 192.

Thou think'st 'tis much, that this contentious storm
Invades us to the skin: so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarce felt ———
———————When the mind's free,
The body's delicate: the tempest in my mind
Doth from my senses take all feeling else,
Save what beats there—Ingratitude!
Is it not as this mouth should tear this hand,
For lifting food to't? HENLEY.

Because thou art not seen,] So, in the Sonnet introduced into *Love's Labour Lost:*

" Through the velvet leaves the *wind*
" All *unseen* 'gan passage find. STEEVENS.

542. *Though thou the waters warp,*] The surface of *waters*, so long as they remain unfrozen, is apparently a perfect plane; whereas, when they are, this surface deviates from its exact flatness, or *warps*. This is remarkable in small ponds, the surface of which when frozen, forms a regular concave; the ice on the sides rising higher than that in the middle. KENRICK.

The meaning is this: though the very waters, by thy agency, are forced against the law of their nature,

to

to *bend* from their stated level, yet thy sting occasions less anguish to man, than the ingratitude of those he had befriended. HENLEY.

See *Warp*, before, in catch-word Alphabet, which comparisons serve to explain.

544. As friend *remember'd* not.] *Remember'd* for *remembering*. So, afterwards, act iii. l. last: "And now I am *remember'd*———" i. e. and now that I *bethink* me, &c. MALONE.

Act III.

Line 16. *AND let my officers of such a nature*
Make an extent upon his house and lands.]

"To make an *extent* of lands," is a legal phrase, from the words of a writ (*extendi facias*) whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognizance, &c. in order that it may be certainly known how soon the debt will be paid. MALONE.

18. *Expediently*,] That is, *expeditiously*. JOHNSON.

20. *Thrice-crowned queen of night*,] Alluding to the triple character of Proserpine, Cynthia, and Diana, given by some mythologists to the same goddess, and comprised in these memorable lines:

"*Terret*,

" *Terret, lustrat, agit, Proserpina, Luna, Diana,*
" *Ima, superna, feras, sceptro, fulgore, sagittis.*"

JOHNSON.

28. *Unexpressive*] for *inexpressible.* JOHNSON.

Milton in like manner uses *unexpressive* for *inexpressible*:

" Harping with loud and solemn quire,
" With *unexpressive* notes to heaven's new-born heir."

Hymn on the Nativity. MALONE.

47. *He that hath learned no wit by nature or art, may complain of* good *breeding, or comes of very dull kindred.*]

Common sense requires us to read:

May complain of gross *breeding.*

The Oxford editor has greatly improved this emendation by reading—bad *breeding.* WARBURTON.

I am in doubt whether the custom of the language in Shakspere's time did not authorise this mode of speech, and make *complain of good breeding*, the same with *complain* of the want of *good breeding.* In the last line of *The Merchant of Venice*, we find that to *fear the keeping* is to *fear the* not *keeping.* JOHNSON.

I think, he means rather——*may complain of a good education*, for having been so inefficient——of so little use to him. MALONE.

The context makes it probable, that the poet had the proverb in his mind, of being " better *fed* than *taught.*" * * *.

50. *Such a one is a natural philosopher.*] The shepherd had said all the philosophy he knew was the property of things, that *rain wetted, fire burnt*, &c. And the Clown's reply, in a satire on physicks or

natural

natural philosophy, though introduced with a quibble, is extremely just. For the natural philosopher is indeed as ignorant (notwithstanding all his parade of knowledge) of the *efficient* cause of things, as the rustick. It appears, from a thousand instances, that our poet was well acquainted with the physicks of his time: and his great penetration enabled him to see this remediless defect of it. WARBURTON.

Shakspere is responsible for the *quibble* only, let the commentator answer for the *refinement*. STEEVENS.

55. *like an ill-roasted egg,*] Of this jest I do not fully comprehend the meaning. JOHNSON.

There is a proverb, that *a fool is the best roaster of an egg, because he is always turning it.* This will explain how an egg may be *damn'd, all on one side*; but will not sufficiently shew how Touchstone applies his simile with propriety; unless he means that he who has not been at court is but *half* educated.

STEEVENS.

I believe there was nothing intended in the corresponding part of the simile, to answer to the words—"all on one side." Shakspere's similies (as has been already observed) seldom run on four feet. Touchstone, I apprehend, only means to say, that Corin is completely damned; as irretrievably destroyed, as an egg that is utterly spoiled in the roasting, by being done on one side only. MALONE.

58. *Why, if thou never wast at court, thou never saw'st good manners; if thou never,* &c.] This reasoning is drawn up in imitation of Friar John's to Panurge in *Rabelais.*

Rabelais. Si tu es Coquu, ergo ta femme sera belle; ergo tu seras bien traité d'elle; ergo tu auras des amis beaucoup; ergo tu seras sauvé. The last inference is pleasantly drawn from the Popish doctrine of the intercession of saints, and, I suppose, our jocular English proverb, concerning this matter, was founded in Friar John's logick. WARBURTON.

89. Make incision *in thee!*] *To make incision* was a proverbial expression then in vogue for, to make to understand. So, in Beaumont and Fletcher's *Humourous Lieutenant:*

" ———*O excellent king,*
" *Thus he begins, thou life and light of creatures,*
" *Angel-ey'd king, vouchsafe at length thy favour;*
" *And so proceeds to* incision."———

i. e. to make him understand what he would be at.
WARBURTON.

Till I read Dr. Warburton's note, I thought the allusion had been to that common expression, of *cutting such a one for the simples*; and I must own, after consulting the passage in the *Humourous Lieutenant*, I have no reason to alter my supposition. The editors of Beaumont and Fletcher declare the phrase to be unintelligible in that as well as in another play where it is introduced.

I find the same expression in *Monsieur Thomas:*
" We'll bear the burthen, proceed to *incision*, fidler."
STEEVENS.

90. ———*thou art* raw.] i. e. thou art ignorant, unexperienced.

unexperienced. So, in *Hamlet*: "—and yet but *raw* neither, in respect of his quick sail." MALONE.

See *Raw*, catch-word Alphabet.

98. *Bawd to a bell-wether*;] *Wether* and *ram* had anciently the same meaning. JOHNSON.

113. *But the* fair *of Rosalind.*] Thus the old copy. *Fair* is beauty, complexion. See the notes on a passage in the *Midsummer-Night's Dream*, act i. scene 1. and the *Comedy of Errors*, act ii. scene 1. The modern editors read—the *face* of Rosalind. Lodge's *Novel* will likewise support the ancient reading:

"Then muse not, nymphes, though I bemone
"The absence of fair Rosalynde,
"Since for her *faire* there is fairer none, &c."

and other places. STEEVENS.

116. *rate to market.*] So Sir T. Hanmer. In the former editions, *rank* to market. JOHNSON.

Dr. Grey, as plausibly, proposes to read—*rant*. Gyll brawled like a *butter-whore*, is a line in an ancient medley. The sense designed, however, might have been—"it is such wretched rhyme as the butter-woman sings as she is *riding to* market." STEEVENS.

There can be no reason sufficient for changing *rate* to *rant*. The Clown is here speaking in reference to the ambling pace of the metre, which, after giving a specimen of, to prove his assertion, he affirms to be "the very false gallop of verses." HENLEY.

A passage in *All's Well that Ends Well*—"tongue, I must put you into a *butter-woman*'s mouth, and buy myself another of Bajazet's mule, if you *prattle* me into these perils,"——once induced me to think that

the

the *volubility* of the butter-woman selling her wares, was here alone in our author's contemplation, and that he wrote—rate *at* market. But I am now persuaded that Sir T. Hanmer's emendation is right. The *hobling* metre of these verses (says Touchstone) is like the *ambling*, *shuffling*, pace of a butter-woman's horse, going to market. The same kind of imagery is found in the first part of *King Henry IV.*

" And that would set my teeth nothing on edge,
" Nothing so much, as *mincing poetry* ;
" *'Tis like the forc'd gait of a shuffling nag.*"

MALONE.

143. *Why should this desert be ?*] This is commonly printed :

Why should this *a* desert be ?

but although the metre may be assisted by this correction, the sense is still defective ; for how will the *hanging of tongues on every tree*, make it less a desert ? I am persuaded we ought to read,

Why should this desert *silent* be ? TYRWHITT.

The notice which this emendation deserves, I have paid to it, by inserting it in the text. STEEVENS.

146. *That shall civil sayings show.*] *Civil* is here used in the same sense as when we say *civil* wisdom or *civil life*, in opposition to a solitary state, or to the state of nature. This desert shall not appear *unpeopled*, for every tree shall teach the maxims or incidents of social life. JOHNSON.

See catch-word Alphabet.

159. *Therefore heaven nature charg'd*] From the picture

picture of Apelles, or the accomplishments of Pandora.

Παυδώρην, ὅτι πάντες Ὀλύμπια δώματ' ἔχοντες
Δῶρον ἐδώρησαν. ———

So, before:

" ———*But thou,*
" *So perfect, and so peerless, art created*
" *Of ev'ry creature's best.*" Tempest.

Perhaps from this passage Swift had his hint of Biddy Floyd. JOHNSON.

165. *Atalanta's better part*;] I know not well what could be the better part of Atalanta here ascribed to Rosalind. Of the Atalanta most celebrated, and who therefore must be intended here where she has no epithet of discrimination, the *better part* seems to have been her heels, and the worse part was so bad, that Rosalind would not thank her lover for the comparison. There is a more obscure Atalanta, a huntress and a heroine, but of her nothing bad is recorded, and therefore I know not which is her better part. Shakspere was no despicable mythologist, yet he seems here to have mistaken some other character for that of Atalanta. JOHNSON.

166. Perhaps the poet means her beauty and graceful elegance of shape, which he would prefer to her swiftness. Thus *Ovid*:

" ———*nec dicere posses,*
" *Laude pedum, formæne bono præstantior esset.*
" *Ut faciem, et* posito corpus velamine *videt,*
" Obstupuit———

But cannot *Atalanta's better part* mean her virtue or virgin chastity, with which nature had graced Rosalind, together with Helen's beauty without her heart or lewdness, with Cleopatra's dignity of behaviour, and with Lucretia's modesty, that scorned to survive the loss of honour? Pliny's Nat. Hist. b. xxxv. c. 3. mentions the portraits of *Atalanta* and *Helen, utraque excellentissima forma, sed altera ut virgo.* That is, "both of them for beauty incomparable, and yet a man may discerne the one [Atalanta] of them to be a *maiden*, for her modest and chaste countenance," as Dr. P. Holland translated the passage, of which, probably, our poet had taken notice, for surely he had judgment in painting. TOLLET.

I suppose *Atalanta's better part* is her *wit*, i. e. the *swiftness of her mind.* FARMER.

Shakspere might have taken part of this enumeration of distinguished females from John Grange's *Golden Aphroditis*, 1577. "——who seemest in my sight faire *Helen* of Troy, Polixene, Calliope, yea *Atlanta* hir selfe in beauty to surpasse, Pandora in qualities, Penelope and *Lucretia* in chastenesse to deface."

Again, *ibid:*

"Polixene, fayre, Caliop, and
"Penelop may give place;
"*Atlanta* and dame *Lucres* fayre
"She doth them both deface."

Again, *ibid:* "*Atlanta* who sometyme bore the bell of beauties price in that hyr native soyle."

It

It may be observed that Statius also, in his sixth Thebaid, has confounded *Atalanta* the wife of Hippomenes, and daughter of Siconeus, with *Atalanta* the daughter of Oenomaus, and wife of Pelops.

STEEVENS.

See *Atalanta*, catch-word Alphabet.

I think this stanza was formed on an old tetrastick epitaph, which, as I have done, Mr. Steevens may possibly have read in a country church-yard:

" She who is dead and sleepeth in this tomb,
" Had Rachel's comely face, and Leah's fruitful
womb,
" Sarah's obedience, Lydia's *open heart*,
" And Martha's care, and Mary's *better part*."

WHALLEY.

Sad] is *grave, sober*, not *light*. JOHNSON.

170. *The touches*] The features; *les traits*.

JOHNSON.

195. *I was never so be-rhimed since Pythagoras' time, that I was an Irish rat,*] Rosalind is a very learned lady. She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an Irish *rat*, and by some metrical charm was rhymed to death. The power of killing rats with rhymes Donne mentions in his *Satires*, and Temple in his *Treatises*. Dr. Grey has produced a similar passage from *Randolph*:

" ———*My poets*
" *Shall with a satire, steeped in gall and vinegar,*
" *Rhyme them to death as they do* rats in Ireland."

JOHNSON.

So, in an address to the reader, at the conclusion of Ben Jonson's *Poetaster:*

" Rhime them to death as they do *Irish rats*
" In drumming tunes " STEEVENS.

Again in his *Staple of News*, 1625: " Or the fine madrigal in rhyme, to have run him out of the country like an *Irish rat.*" MALONE.

203. ——*friends to meet*;] Alluding ironically to the proverb:

" Friends may meet, but mountains never greet."

See *Ray's Collection.* STEEVENS.

204. ——*but* mountains *may be removed with earthquakes, and so* encounter.] " Montes duo inter se concurrent, &c." says Pliny, *Hist. Nat.* lib. ii. c. 83. or in Holland's translation: " Two *hills* [removed by an earthquake] *encountered* together, charging as it were, and with violence assaulting one another, and retyring again with a most mighty noise." TOLLET.

212. *Out of all whooping!*] So, in the Old Ballad of *Yorke, Yorke for my money*, &c. 1584:

" And then was shooting *out of cry*
" The skantling at a handful nie."

Again, in the old bl. l. comedy called *Commons Conditions:*

" I have be-raced myself *out of crie.*" STEEVENS.

213. *Good my complexion!*] *This is a mode of expression*, Mr. Theobald says, *which he cannot reconcile to common sense.* Like enough: and so too the Oxford editor. But the meaning is, *Hold good my complexion*, i. e. let me not blush. WARBURTON.

Dr.

Dr. Warburton's explanation may be just, but as he gives no example of such a meaning affixed to the words in question, we are still at liberty to suspend our faith, till some luckier critick shall decide. All I can add is, that I learn from the glossary to Phil. Holland's translation of Pliny's *Nat. Hist.* that *paint* for the face was in Shakspere's time called *complexions.* Shakspere likewise uses *complexion* for *disposition.*—— So, in the *Merchant of Venice:*

"It is the *complexion* of them all to leave their dam."

STEEVENS.

The meaning, I believe, is—*My native character, my female inquisitive disposition, canst thou endure this!*

For thus characterising the most beautiful part of the creation, let our author answer. MALONE.

215. *One inch of delay more is a South-sea of discovery.*] This is stark nonsense; we must read—*off* discovery, i. e. *from* discovery. "If you delay me one inch of time longer, I shall think this secret as far from discovery as the *South-sea* is." WARBURTON.

This sentence is rightly noted by the commentator as nonsense, but not so happily restored to sense. I read thus:

One inch of delay more is a South-sea. Discover, *I pr'ythee; tel me who is it quickly!*—When the transcriber had once made *discovery* from *discover, I,* he easily put an article after South-sea. But it may be read with still less change, and with equal probability. *Every inch of delay more is a* South-sea discovery: *Every delay,* however short, is to me tedious and irk-

some as the longest voyage, as a voyage of *discovery* on the *South-sea*. How much voyages to the South-sea, on which the English had then first venturcd, engaged the conversation of that time, may be easily imagined. JOHNSON.

Of for *off* is frequent in the elder writers. A *South-sea of discovery* is a *discovery a South-sea off*—as far as the South-sea. FARMER.

Warburton's sophistication ought to have been reprobated, and the old, which is the only reading that can preserve the sense of Rosalind, restored. *A South-sea* of *discovery*, is not a discovery, *as* FAR OFF, but *as* COMPREHENSIVE as the South-sea; which, being the largest in the world, affords the widest scope for exercising curiosity. HENLEY.

243. ——*Garagantua's mouth*] Rosalind requires nine questions to be answered in *one word*. Celia tells her that a word of such magnitude is too big for any mouth but that of Garagantua the giant of Rabelais. JOHNSON.

Garagantua swallowed five pilgrims, their staves and all, in a sallad. It appears from the books of the Stationers-Company, that in 1592 was published, "*Garagantua* his Prophecie." And in 1594, "A booke entitled, The History of *Garagantua*." The book of *Garagantua* is likewise mentioned in Laneham's *Narrative of Q. Elizabeth's Entertainment at Kenelworth-Castle, in* 1575. STEEVENS.

250. *It is as easy to count* atomies] *Atomies* are those minute

minute particles discernible in a stream of sunshine that breaks into a darkened room. HENLEY.

262. *Cry* holla *to thy tongue.*] *Holla* was a term of the manege, by which the rider restrained and *stopp'd* his horse. So, in our author's *Venus and Adonis*, 1593:

"What recketh he his rider's angry stir,
"His flattering *holla*, or his *stand I say?*

The word is again used in *Othello*, in the same sense as here:

"*Holla! stand there.*" MALONE.

264. ———my *heart.*] A quibble between *heart* and *hart.* STEEVENS.

291. ——*but I answer you right painted cloth,*] This alludes to the fashion in old tapestry hangings, of mottos and moral sentences from the mouths of the figures worked or printed in them. The poet again hints at this custom in his poem, called, *Tarquin and Lucrece:*

"*Who fears a sentence, or an old man's saw,*
"*Shall, by a* painted cloth, *be kept in awe.*"

THEOBALD.

The same allusion is common to many of our old plays. So, in a *Match at Midnight*, 1633:

"There's a witty posy for you.
"—No, no; I'll have one shall favour of a saw.—
"Why then 'twill smell of the *painted cloth.*"

Again, in the *Muse's Looking-Glass*, by Randolph, 1638:

"Then for the painting, I bethink myself
"That I have seen in *Mother Redcap*'s hall
"In *painted cloth* the story of the prodigal."

From

From this last quotation we may suppose that the rooms in publick-houses were usually hung with what Falstaff calls *water-work*. On these hangings, perhaps, moral sentences were depicted as issuing from the mouths of the different characters represented.

Again, in Sir Thomas More's *English Works*, printed by Rastell, 1557: "Mayster Thomas More in hys youth devysed in hys father's house in London, a goodly hangyng of fyne *paynted clothe*, with nine pageauntes, and verses over every of those pageauntes; which verses expressed and declared what the ymages in those pageauntes represented: and also in those pageauntes were paynted the thynges that the verses over them dyd (in effecte) declare."

Of the present phraseology there is an instance in *King John*:

"He *speaks plain cannon fire*, and bounce, and smoke."

STEEVENS.

This singular phrase may likewise be justified by another of the same kind in *K. Henry V.*:

"I speak to thee *plain soldier*."

Again, in *Twelfth-Night*:

"He *speaks* nothing but *madman*."

There is no need of Sir T. Hanmer's alteration: "I answer you right *in the style of* painted cloth." We had before in this play: "*It is the* right *butter-woman's rate at market*." MALONE.

Sir T. Hanmer reads, *I answer you right*, in the style of the *painted cloth*. Something seems wanting, and I know not what can be proposed better. *I answer*

you

you right painted cloth, may mean, I give you a true painted cloth answer; as we say, she talks *right Billingsgate*: that is, exactly such language as is used at Billingsgate. JOHNSON.

356. —*remov'd*] i. e. lonely.

359. ——*in-land man*;] Is used in this play for one *civilized*, in opposition to the *rustick* of the priest. So, Orlando before—*Yet am I* in-land *bred, and know some nurture*. JOHNSON.

See catch-word Alphabet.

385. ———*a* blue *eye*,] i. e. a blueness about the eyes. STEEVENS.

386. ———*an unquestionable spirit*.] That is, *unwilling to be conversed with*. CHAMIER.

See *Unquestionable*, catch-word Alphabet.

390. *Then your hose should be ungarter'd*, &c.] These seem to have been the established and characteristical marks by which the votaries of love were denoted in the time of Shakspere. So, in the *Fair Maid of the Exchange*, by Heywood, 1637: "Shall I, that have jested at love's sighs, now raise whirlwinds! Shall I, that have flouted *ah me's* once a quarter, now practise *ah me's* every minute? *Shall I defy hat-bands, and tread garters and shoe-strings* under my feet? Shall I fall to falling bands, and be a ruffian no longer? I must; I am now liegeman to Cupid, and have read all these informations in the book of his statutes." Again, in *A pleasant Comedy how to chuse a good Wife from a bad*, 1608:

"———I was

" ————I was once like thee
" A sigher, melancholy humorist,
" Crosser of arms, a goer *without garters*,
" A *hat-band hater*, and a busk-point wearer."

MALONE.

391. ——*point device*] i. e. exact, drest with finical nicety. See catch-word Alphabet. STEEVENS.

Point devise is a term in heraldry.

429. ——*to a living humour of madness*;] The sense requires us to read *loving* for *living*. * * *.

448. *Doth my simple* feature *content you?*] says the Clown to Audrey. " Your *features*, replies the wench. Lord warrant us, what *features?*" I doubt not, this should be your *feature!* Lord warrant us, *what's feature?* FARMER.

Feat and *feature*, perhaps had anciently the same meaning. The Clown asks, if the *features of his* face content her, she takes the word in another sense, i. e. *feats, deeds*, and in her reply seems to mean, what *feats*, i. e. what have you done yet? The courtship of Audrey and her gallant had not proceeded further, as Sir William Witwood says, than a little mouth-glew; but she supposes him to be talking of something which as yet he had not performed. STEEVENS.

458. ——*it strikes a man more dead than a great reckoning in a little room*;] Nothing was ever wrote in higher humour than this simile. A great reckoning, in a little room, implies that the entertainment was mean, and the bill extravagant. WARBURTON.

464. —*and what they swear in poetry*, &c.] This sentence

sentence seems perplexed and inconsequent, perhaps it were better read thus, *What they swear as lovers they may be said to feign as poets.* JOHNSON.

476. *A material fool!*] A fool with *matter* in him; a fool stocked with notions. JOHNSON.

See *Material* before, in catch-word Alphabet.

481. *I am foul.*] By *foul* is meant *coy* or *frowning*. HANMER.

I rather believe *foul* to be put for the rustick pronunciation of *full*. Audrey, supposing the Clown to have spoken of her as *a full slut*, says, naturally enough, *I am not a slut, though, I thank the gods, I am* foul, i. e. full. She was more likely to *thank the gods* for a belly-full, than for her being *coy* or *frowning*. TYRWHITT.

In confirmation of Mr. Tyrwhitt's conjecture, it may be observed, that in the song at the end of *Love's Labour Lost*, instead of "where ways be *foul*,"——we have in the first quarto of 1598—"where ways be *full*." In that and other old English books many words seem to have been spelt by the ear. MALONE.

Audrey says, she is not *fair* (i. e. *handsome*), and therefore prays the gods to make her *honest*. The Clown tells her that to cast *honesty* away upon a *foul slut* (i. e. an ill-*favoured dirty creature*), is to put meat in an unclean dish. She replies, she is no *slut* (no *dirty drab*) though in her great simplicity, she thanks the gods for her *foulness* (homelyness) i. e. for being as she is. Well, adds he, praised be the gods for thy *foulness*, sluttishness may come hereafter. REMARKS.

494. —*what though?*] What then. JOHNSON.

507. *Sir Oliver*] He that has taken his first degree at the university, is in the academical style called *Dominus*, and in common language was heretofore termed *Sir*. This was not always a word of contempt; the graduates assumed it in their own writings; so Trevisa the historian writes himself *Syr* John de Trevisa. JOHNSON.

We find the same title bestowed on many divines in our old comedies. So, in *Wily Beguiled:*

" ——*Sir John* cannot tend to it at evening prayer; for there comes a company of players to town on Sunday in the afternoon, and *Sir John* is so good a fellow, that I know he'll scarce leave their company to say evening prayer."

Again: " We'll all go to church together, and so save *Sir John* a labour." See Notes on *The Merry Wives of Windsor*, act i. scene 1. STEEVENS.

Degrees were at this time considered as the highest dignities; and it may not be improper to observe, that a clergyman, who hath not been educated at the universities, is still distinguished in some parts of North-Wales, by the appellation of *Sir John*, *Sir William*, &c. Hence the Sir Hugh Evans of Shakspere is not a Welsh knight who hath taken orders, but only a Welsh clergyman without any regular degree from either of the universities. See Barrington's *History of the Guedir Family*. NICHOLS.

517. —*God'ild you*] i. e. God *yield* you, God reward

reward you. See Notes on *Macbeth*, act i. scene 6. and catch-word Alphabet. STEEVENS.

522. ——*his* bow,] i. e. *his yoke*. STEEVENS.

542. *Not—O sweet Oliver, O brave*, &c.] The Clown dismisses Sir Oliver only because Jaques had alarmed his pride and raised his doubts, concerning the validity of a marriage solemnized by one who appears only in the character of an itinerant preacher. He intends afterwards to have recourse to some other of more dignity in the same profession. The latter part of the Clown's speech is only a repetition from some other ballad, or perhaps a different part of the same. STEEVENS.

Mr. Steevens's explanation is fully supported by the subsequent dialogue, between the Clown and Audrey, act v. scene 1.

Clo. We shall find a time, Audrey; patience, gentle Audrey.

Aud. 'Faith, *the priest was good enough, for all the old gentleman's saying.* MALONE.

O sweet Oliver. The epithet of *sweet* seems to have been peculiarly appropriated to *Oliver*, for which, perhaps, he was originally obliged to the old song before us. No more of it, however, than these two lines has as yet been produced. See Ben Jonson's *Underwood*:

"All the *mad* Rolands and *sweet* Olivers."

And, in *Every Man in his Humour*, p. 88. is the same allusion:

"Do not stink, sweet Oliver." TYRWHITT.

In the books of the Stationers-Company, Aug. 6, 1584, was entered by Richard Jones the ballad of,

" O *sweete Olyver*
" Leave me not behinde thee."

Again, " The answere of *O sweete Olyver*."

Again, in 1586: " *O sweet Oliver* altered to the Scriptures." STEEVENS.

545. *Wind away*] *Wind away* and *wind off* are still used *provincially*: and I believe nothing but the *provincial* pronunciation is wanting to join the parts together. I read:

" Not—O sweet Oliver!
" O brave Oliver!
" Leave me not *behi' thee*——
" But—wind away,
" Begone, I say,
" I will not to wedding *wi' thee*." FARMER.

Wind is used for *wend* in *Cæsar and Pompey*, 1607:

" *Winde* we then, Anthony, with this royal queen."
STEEVENS.

557. *Something browner than* Judas's:—] See notes on *The Merry Wives of Windsor*, act i. scene 4.

See *Judas*, catch-word Alphabet. STEEVENS.

559. *I'faith, his hair is of a good colour.*] There is much of nature in this petty perverseness of Rosalind; she finds fault in her lover, in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication.
JOHNSON.

565. ——a nun of *winter's sisterhood*] This is finely expressed. Shakspere here means an *unfruitful sisterhood*, which had devoted itself to chastity. For as those who were of the sisterhood of the spring, were the votaries of Venus; those of summer, the votaries of Ceres; those of autumn, of Pomona; so these of the *sisterhood of winter* were the votaries of Diana; called, *of winter*, because that quarter is not, like the other three, productive of fruit or increase. On this account it is, that when the poet speaks of what is most *poor*, he instances it in *winter*, in these fine lines of *Othello*,

" *But riches endless is* as poor as winter
" *To him that ever fears he shall be poor.*"

The other property of winter that made him term them of its sisterhood is its coldness. So, in the *Midummer Night's Dream*:

" *To be a* barren sister *all your life*,
" *Chanting faint hymns to the* cold fruitless *moon.*"

WARBURTON.

573. ——*as concave as a cover'd goblet.*] Why a *cover'd?* Because a goblet is never kept *cover'd* but when *empty*. Shakspere never throws out his expressions at random. WARBURTON.

583. ——*much* question] i. e. conversation. See *Question*, catch-word Alphabet. STEEVENS.

590. ——*quite traverse, athwart*, &c.] An unexperienced lover is here compared to a *puny tilter*, to whom it was a disgrace to have his lance broken across, as it was a mark either of want of courage or address.

This happened when the horse flew on one side, in the career: and hence, I suppose, arose the jocular proverbial phrase *of spurring the horse only on one side.*

WARBURTON.

So, in *Northward Hoe*, 1607: "—melancholick like a *tilter*, that had *broke his staves foul* before his mistress."

STEEVENS.

A puny tilter, that breaks his staff like a noble *goose.* Sir T. Hanmer altered this to a *nose-quill'd* goose, but no one seems to have regarded the alteration. Certainly *nose-quill'd* is an epithet likely to be corrupted: it gives the image wanted, and may in a great measure be supported by a quotation from Turberville's *Falconrie.* "Take with you a *ducke*, and slip one of her *wing feathers*, and having thrust it through her *nares*, throw her out unto your hawke."

FARMER.

615. ——*will you sterner be*

Than he that dies *and lives by bloody drops?*]

I am afraid our bard is at his quibbles again. To *dye* means as well *to dip a thing in a colour foreign to its own*, as to *expire.* In this sense, contemptible as it is, the executioner may be said to *die* as well as *live* by *bloody drops.* Shakspere is fond of opposing these terms to each other.

In *K. John* is a play on words not unlike this:

"——*all with purpled hands*

"Dy'd *in the* dying *slaughter of their foes.*"

Camden has preserved an epitaph on a dyer, which has the same turn:

"He

" He that *dyed* so oft in sport,
" *Dyed* at last no colour for't."

So, Heywood, in his *Epigrams*, 1562:

" Is thy husband a *dyer*, woman? alack,
" Had he no colour to *dye* thee on but black?
" *Dieth* he oft? yea, too oft when customers call;
" But I would have him one day *die* once for all.
" Were he gone, *dyer* never more would I wed,
" *Dyers* be ever *dying*, but never dead."

STEEVENS.

He that lives and dies, i. e. he who, to the very end of his life, continues a common executioner. So, in the second scene of the fifth act of this play, " *live* and *die* a shepherd." TOLLET.

632. *The cicatrice and capable impressure*] Cicatrice is here not very properly used; it is the scar of a wound. *Capable impressure*, *hollow mark*. JOHNSON.

639. —— *power of fancy*,] *Fancy* is here used for *love*, as before in the *Midsummer Night's Dream*.

JOHNSON.

See *Fancy*, in catch-word Alphabet.

648. *That you insult, exult, and* all *at once*,] The speaker may mean thus: *Who might be your mother, that you insult, exult, and that too all in a breath.* Such is perhaps the meaning of *all at once*. STEEVENS.

649. *What though you have no beauty*] This was the reading of the old copy. It was recommended by a correspondent of Mr. Theobald to drop the *no*, and the passage in Lodge's *Rosalynde*, which Shakspere copied, authorises the omission:—" Because *thou art beautiful*, be not so coy." Mr. Malone however

thinks, that *no* was a misprint for *mo*, and therefore would read—*What though you have* mo *beauty*—the word *mo* being often used by Shakspere for *more*.

* * *

654. *Of nature's* sale-work :] those works that nature makes up carelessly and without exactness. The allusion is to the practice of mechanicks, whose *work* bespoke is more elaborate than that which is made up for chance customers, or to sell in quantities to retailers, which is called *sale-work*. WARBURTON.

659. *That can* entame *my spirits to your worship.*] So, in *Much Ado about Nothing* :

" *Taming* my wild heart to thy loving hand."

STEEVENS.

673. *Foul is most foul, being* foul *to be a scoffer* :] *The ugly seem most ugly, when,* though *ugly, they are scoffers.* JOHNSON.

677. ——*with her foulness,*] So, Sir T. Hanmer, the other editions, *your* foulness. JOHNSON.

689. ——— *though all the world could see,*
None could be so abus'd in sight as he.]

Though all mankind could look on you, none could be so *deceived* as to think you beautiful but he.

JOHNSON.

692. Dead shepherd, now I find thy saw of might :—
Who ever lov'd, that lov'd not at first sight?]

The second of these lines is from Marlowe's *Hero and Leander*, 1637, sig. B b. where it stands thus :

" Where both deliberate, the love is slight :
" *Who ever lov'd, that lov'd not at first sight?*"

This

This line is likewise quoted in *Belvidere, or the Garden of the Muses*, 1610, p. 29. and in *England's Parnassus*, printed in 1600, p. 261. STEEVENS.

Might not the poet have intended this, as an apostrophe to Marlow himlelf? HENLEY.

ACT IV.

Line 34. *SWAM in a gondola.*] That is, *been at* Venice, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion.

The fashion of travelling, which prevailed very much in our author's time, was considered by the wiser men as one of the principal causes of corrupt manners. It was therefore gravely censured by Ascham in his *Schoolmaster*, and by bishop Hall in his *Quo Vadis*; and is here, and in other passages, ridiculed by Shakspere. JOHNSON.

61. *A Rosalind of a better* leer *than you.*] i. e. of a better feature, complexion, or colour, than you. So, in P. Holland's *Pliny*, B. XXXI. c. ii. p. 403: "In some places there is no other thing bred or growing, but brown and duskish, insomuch as not only the cattel is all of that *lere*, but also the corn on the ground, &c." The word seems to be derived from the Saxon *Hleare*, facies, frons, vultus. So it is used in *Titus Andronicus*, act iv. sc. 2. See *leer* in catch-word Alphabet.

"Here's

" Here's a young lad fram'd of another *leer*."

TOLLET.

In the notes on the *Canterbury Tales* of Chaucer, vol. iv. p. 321. *Lere* is supposed to mean skin. So, in *Isumbras* MS. *Cott.* Cal. ii. fol. 129.

" His lady is white as wales bone,
" Here *lere* brygte to se upon,
" So faire a blosme on tre." STEEVENS.

100. —*chroniclers of that age*] Sir T. Hanmer reads, *coroners*, by the advice, as Dr. Warburton hints, of some anonymous critick. JOHNSON.

Mr. Edwards proposes the same emendation, and supports it by a passage in *Hamlet*:

" The *coroner* hath sat on her, and *finds it—Christian burial*."

I believe, however, the old copy is right. MALONE.

148. *I will weep for nothing, like* Diana *in the fountain.*]

Mr. Malone supposes an allusion here to some well known conduit: See *Diana*, catch-word Alphabet.

His conjecture is right. The allusion is to the Cross in Cheapside; the religious images with which it was ornamented, being defaced, as we learn from Stowe, in 1595: There was then set up, a curious wrought tabernacle of grey marble, and in the same an image alabaster of *Diana*, and water conveyed from the Thames, prilling from her naked breast. *Stowe, in Cheap Ward.*

Statues, and particularly that of *Diana*, with water conveyed through them to give them the appearance of weeping

weeping figures, were anciently a frequent ornament of fountains. So in the *City Match*, act iii. sc. 3.

——————Now could I cry
Like any image in a fountain, which
Runs lamentations.

And again in Drayton:

Here in the garden, wrought by curious hands,
Naked *Diana* in the fountain stands.

Rosamond's Epistle to Henry II.

WHALLEY.

150. —*I will laugh like a hyen,*] The bark of the hyena very much resembles a loud laugh.

So, in *The Cobler's Prophecy*, 1594:

"You *laugh hyena* like, weep like a crocodile."

STEEVENS.

156. ——*make the doors*] See *Doors*, catch-word Alphabet.

161. —*Wit, whither wilt?*] This was an exclamation much in use, when any one was either talking nonsense, or usurping a greater share in conversation than justly belonged to him. The same expression occurs more than once in Taylor the water-poet, and seems to have been the title of some ludicrous performance.

STEEVENS.

Mr. Reed thinks the allusion may be to the following performance: "The Wil of Wit, Wit's Will or Wil's Wit, chuse you whether containing five discourses, the effects whereof follow: Reade and Judge: Newly corrected and amended, being the fifth time imprinted. Compiled by Nicholas Breton, gentleman, 4to. 1606."

167. *You shall never take her without her answer,*] See Chaucer's *Marchantes Tale*, ver. 10138—10149:

" Ye, sire, quod Proserpine, and wol ye so?
" Now by my modre Ceres soul I swere,
" That I shal yeve hire suffisant answere,
" And alle women after for hire sake;
" That though they ben in any gilt ytake,
" With face bold they shul hemselve excuse,
" And bere hem doun that wolden hem accuse.
" For lacke of answere, non of us shul dien.
" Al had ye seen a thing with bothe youre eyen,
" Yet shul we so visage it hardely,
" And wepe and swere and chiden subtilly,
" That ye shull ben as lewed as ben gees."

TYRWHITT.

169. ——*make her fault her husband's occasion,*] That is, represent her fault as occasioned by her husband. Sir T. Hanmer reads, *her husband's* accusation. JOHNSON.

187. *I will think you the most* pathetical *break-promise.*] The same epithet occurs again in *Love's Labour Lost,* and with as little apparent meaning:

" ——————most *pathetical* nit." STEEVENS.

199. ——*to her own nest.*] So, in *Lodge's Rosalynde.* " And I pray you (quoth Aliena) if your own robes were off, what metal are you made of that you are so satyricall against women? Is it not a foule bird defiles the owne nest?" STEEVENS.

224. *His leather skin and horns to wear.*] Shakspere seems to have formed this song on a hint afforded by the

the novel which furnished him with the plot of his play. "What news, Forrester? Hast thou wounded some deere, and lost him in the fall? Care not, man, for so small a losse; thy fees was but the *skinne*, the shoulders, and the *horns*." *Lodge's Rosalynd, or Euphues's Golden Legacie*, 1592. For this quotation the reader is indebted to Mr. Malone. STEEVENS.

233. The foregoing noisy scene was introduced only to fill up an interval, which is to represent two hours. This contraction of the time we might impute to poor Rosalind's impatience, but that a few minutes after we find Orlando sending his excuse. I do not see that by any probable division of the acts this absurdity can be obviated. JOHNSON.

234. *And here's much Orlando!*] Thus the old copy. The modern editors read, but without the least authority.

I wonder much, Orlando is not here. STEEVENS.

The word *much* should be explained. It is an expression of latitude, and taken in various senses. Here's *much* Orlando—i. e. Here is no Orlando, or we may look for him. We have still this use of it, as when we say, speaking of a person who we suspect will not keep his appointment, "Ay, you will be sure to see him there much!" WHALLEY.

282. *Vengeance* is used for *mischief*.] JOHNSON.

See catch-word Alphabet.

293. *Youth and kind*] *Kind* is the old word for *nature*. JOHNSON.

See *Kind*, catch-word Alphabet.

304. *I see that love hath made thee a tame* snake.] This term was in our author's time frequently used to express a poor contemptible fellow. So, in *Lord Cromwell*, 1602:

"——the poorest *snake*

"That feeds on lemons, pilchards, &c.

Again, in *Sir John Oldcastle*, 1600: "—and you, poor *snakes*, come seldom to a booty." MALONE.

311. *Purlieu*, says, *Manhood's Treaties on the Forest Laws*, c. 20. "Is a certaine territorie of ground adjoyning unto the forest, meered and bounded with unmoveable marks, meeres, and boundaries: which territories of ground was also forest, and afterwards disaforested againe by the perambulations made for the severing of the new forest from the old. REED.

328. —*napkin*, i. e. *handkerchief*.] *Naperia* Ital. STEEVENS.

See *Napkin*, in catch-word Alphabet.

336. *Within an hour* ;] We must read, *within two hours*. JOHNSON.

May not *within an hour* signify *within a certain time?* TYRWHITT.

337. ——of *sweet* and *bitter fancy*.] i. e. *love*, which is always thus described by our old poets, as composed of contraries. See a note on *Romeo and Juliet*, act i.

So, in Lodge's *Rosalynde*, 1592: "I have noted the variable disposition of *fancy*——a *bitter* pleasure wrapt in *sweet* prejudice." MALONE.

340. *Under an oak*, &c.] The passage stands thus in Lodge's *Novel.* " Saladyne wearie with wandering up and downe, and hungry with long fasting, finding a little cave by the side of a thicket, eating such fruite as the forrest did affoord, and contenting himself with such drinke as nature had provided, and thirst made delicatie, after his repast he fell into a dead sleepe. As thus he lay, a hungry lyon came hunting down the edge of the grove for pray, and espying Saladyne, began to ceaze upon him: but seeing he lay still without any motion, he left to touch him, for that lyons hate to pray on dead carkasses: and yet desirous to have some foode, the lyon lay downe and watcht to see if he would stirre. While thus Saladyne slept secure, Fortune, that was careful of her champion, began to smile, and brought it so to passe, that Rosader (having stricken a deere that but lightly hurt fled through the thicket) came pacing downe by the grove with a boare speare in his hande in great haste, he espyed where a man lay asleepe, and a lyon fast by him: amazed at this sight, as he stood gazing, his nose on the sodaine bledde, which made him conjecture it was some friend of his. Whereupon drawing more nigh, he might easily discern his visage, and perceiving by his phisnomie that it was his brother Saladyne, which drave Rosader into a deepe passion, as a man perplexed, &c.——But the present time craved no such doubting ambages: for he must eyther resolve to hazard his life for his reliefe, or else

steale away and leave him to the crueltie of the lyon. In which doubt hee thus briefly debated," &c.

STEEVENS.

350. *A lioness, with udders all drawn dry,*] So, in *Arden of Feversham*, 1592:

" ——the starven *lioness*

" When she is *dry-suckt* of her eager young."

STEEVENS.

368. ——*in which* hurtling] To *hurtle* is to move with impetuosity and tumult. So, in *Julius Cæsar*:

" A noise of battle *hurtled* in the air." STEEVENS.

See *Hurtle*, in catch-word Alphabet.

394. Dy'd in *his blood*,] The old copy reads—*this* blood. The change, which was made by the editor of the second folio, is perhaps unnecessary. Orlando points to the handkerchief, when he presents it, and Rosalind could not doubt whose blood it was, after the account that had been before given. MALONE.

399. *cousin—Ganymed!*] Celia in her first fright forgets Rosalind's character and disguise, and calls out *cousin*, then recollects herself, and says Ganymed.

JOHNSON.

ACT V.

Line 32. THE *heathen philosopher, when he desired to eat a grape*, &c.] This was designed as a sneer on the several trifling and insignificant sayings and actions, recorded of the ancient philosophers, by the writers

of their lives, such as Diogenes Laertius, Philostratus, Eunapius, &c. as appears from its being introduced by one of their *wise sayings*. WARBURTON.

A book called *The Dictes and Sayings of the Philosophers*, was printed by Caxton in 1477. It was translated out of French into English by Lord Rivers. From this performance, or some republication of it, Shakspere's knowledge of these philosophical trifles might be derived. STEEVENS.

65. *Is't possible*, &c.] Shakspere by putting this question into the mouth of Orlando, seems to have been aware of the impropriety which he had been guilty of by deserting his original. In Lodge's *Novel*, the elder brother is instrumental in saving Aliena from a band of ruffians, who "thought to steal her away, and to give her to the king for a present, hoping, because the king was a great leacher, by such a gift to purchase all their pardons." Without the intervention of this circumstance, the passion of Aliena appears to be very hasty indeed. STEEVENS.

82. *And you, fair sister.*] Oliver speaks to Rosalind in the character she had assumed, of a woman courted by Orlando his brother. CHAMIER.

93. ——*never any thing so sudden, but* the fight of two rams.] So, in Laneham's *Account of Queen Elizabeth's Entertainment at Kennelworth-Castle*, 1575:—— "ootrageous in their racez az *rams* at their rut." STEEVENS.

103. ——Clubs *cannot* part *them*.] It appears from many of our old dramas that, in our author's

time, it was a common custom, on the breaking out of a fray, to call out "*Clubs—Clubs*,"—to *part* the combatants. So in *Titus Andronicus:*

"*Clubs, Clubs*; these lovers will not *keep the peace.*"

The preceding words—"they are in the very *wrath* of love,"—shew that our author had this in contemplation. MALONE.

131. ———*human as she is*,] That is, not a phantom, but the real Rosalind, without any of the danger generally conceived to attend the rites of incantation. JOHNSON.

134. ———*which I tender dearly*, though I say I am a magician:] The plain meaning is, *I have a high value for my life, though I pretend to be a magician*; and therefore might he supposed able to elude death. REED.

162. ——*all trial, all* observance;] I suspect our author wrote—all *obedience*. It is highly probable that the compositor caught *observance* from the line above; and very unlikely that the same word should have been set down twice by Shakspere so near to each other. MALONE.

192. ——*a woman of the world.*] To *go to the world*, is to be married. So, in *Much Ado about Nothing*: "Thus (says Beatrice) every one *goes to the world*, but I." STEEVENS.

We believe in this phrase there is an allusion to St. Luke's Gospel, xx. 34. "The children of this world marry, and are given in marriage." MONTHLY REVIEW.

203. The stanzas of this song are in all the editions evidently transposed: as I have regulated them, that which in the former copies was the second stanza is now the last.

The same transposition of these stanzas is made by Dr. Thirlby, in a copy containing some notes on the margin, which I have perused by the favour of Sir Edward Walpole. JOHNSON.

206. ——*the pretty* rank *time,*] Thus the modern editors. The old copy reads:

In the spring time, the onely pretty *rang* time.

I think we should read:

In the spring time, the only pretty *ring* time.

i. e. the aptest season for marriage; or, the word *only*, for the sake of equality of metre, may be omitted. STEEVENS.

232. *As those that fear* they *hap, and know* they *fear.*] This strange nonsense should be read thus:

As those that fear their hap, *and know* their *fear.*

i. e. As those that fear the issue of a thing when they know their fear to be well grounded. WARBURTON.

The depravations of this line is evident, but I do not think the learned commentator's emendation very happy. I read thus:

As those that fear with *hope, and hope* with fear.

Or thus, with less alteration:

As those that fear, they *hope, and* now *they fear.*

JOHNSON.

The author of the *Revisal* would read:

As those that fear *their* hope, and know *their* fear.

STEEVENS.

Perhaps we might read:

As those that *feign* they hope, and know they fear.

BLACKSTONE.

I would read:

As those that fear, *then* hope; and know *then* fear.

MUSGRAVE.

I belive this line requires no other alteration than the addition of a semicolon.

As those that fear; they hope, and know they fear.

HENLEY.

264. *Here comes a pair of* very strange *beasts*, &c.] *Strange beasts* are what we call *odd* animals.

JOHNSON.

272. *trod a measure*;] See catch-word Alphabet.

283. ——*I desire* you of *the like*.] See a note on the first scene of the third act of the *Midsummer Night's Dream*, where many examples of this phraseology are given. STEEVENS.

286. *To* swear, *and to* forswear; *according as* marriage binds *and* blood breaks:] A man by the *marriage ceremony* SWEARS that *he will keep only to his wife*, when therefore, to *gratify his lust*, he *leaves her for another*, BLOOD BREAKS his *matrimonial obligation*, and he is FORESWORN. HENLEY.

293. *Dulcet diseases.*] This I do not understand. For *diseases* it is easy to read *discourses*: but, perhaps, the fault may lie deeper. JOHNSON.

Perhaps

Perhaps he calls a proverb a *disease*. Proverbial sayings may appear to him as the *surfeiting diseases* of conversations. They are often the plague of commentators.

Dr. Farmer would read—*in* such dulcet diseases—i. e. in the sweet uneasinesses of love, a time when people usually talk nonsense. STEEVENS.

297. *As thus, sir. I did dislike the cut of a courtier's beard*;] This folly is touched upon with high humour by Fletcher in his *Queen of Corinth*.

" ———*Has he familiarly*
" *Dislik'd your yellow starch, or said your doublet*
" *Was not exactly frenchified?*———
" ———*or drawn your sword,*
" *Cry'd 'twas ill mounted? Has he given the* lye
" *In* circle, *or* oblique, *or* semicircle,
" *Or* direct parallel; *you must challenge him.*"

WARBURTON.

318. *O sir, we quarrel in print, by the book*;] The poet has, in this scene, rallied the mode of former duelling, then so prevalent, with the highest humour and address: nor could he have treated it with a happier contempt than by making his clown so knowing in the forms and preliminaries of it. The particular book here alluded to is a very ridiculous treatise of one Vincentio Saviolo, entitled, *Of honour and honourable quarrels*, in quarto, printed by Wolf, 1594. The first part of the tract he entitles, *A discourse most necessary for all gentlemen that have in regard their honours, touching the giving and receiving the lye, wherepon*

whereupon the Duello *and the* Combat *in divers forms doth ensue; and many other inconveniencies for lack only of true knowledge of honour, and the* right understanding of words, *which here is set down.* The contents of the several chapters are as follow: I. *What the reason is that the party unto whom the lye is given ought to become challenger, and of the nature of lies.* II. *Of the manner and diversity of lies.* III. *Of the lye certain,* or direct. IV. *Of conditional lies,* or the lye circumstantial. V. *Of the lye in general.* VI. *Of the lye in particular.* VII. *Of foolish lies.* VIII. *A conclusion touching the wresting or returning back of the lye,* or the counter-check quarrelsome. In the chapter of *conditional lies,* speaking of the particle *if,* he says, "—*Conditional lyes be such as are given conditionally, thus*—if *thou hast said so or so, then thou lyest. Of these kind of lyes, given in this manner, often arise muck contention, whereof no sure conclusion can arise.*" By which he means, they cannot proceed to cut one another's throat, while there is an *if* between. Which is the reason of Shakspere making the clown say, *I knew when seven justices could not make up a quarrel: but when the parties were met themselves, one of them thought but of an* if, *as* if you said so, then I said so, *and they shook hands, and swore brothers. Your* if *is the only peace-maker; much virtue in* if. Caranza was another of these authentick authors upon the Duello. Fletcher, in his last act of *Love's Pilgrimage,* ridicules him with much humour. WARBURTON.

319. ——*books for good manners:*] One of these books I have seen. It is entitled *The Boke of Nurture, or Schole*

Schole of good Manners, for Men, Servants, and Children, with *flans puer ad mensam*; black letter, without date. STEEVENS.

Another is "Galateo of Maister John Casa, archbishop of Benevento. Or rather, a treatise of the manners and behaviours, it behoveth a man to use and eschewe in his familiar conversation. A work very necessary and profitable for all gentlemen or other, translated from the Italian by Robert Peterson of Lincoln's-Inn, 4to, 1576." REED.

334. Like a *stalking horse,*] See catch-word Alph.

335. *Enter Hymen,*] Rosalind is imagined by the rest of the company to be brought by enchantment, and is therefore introduced by a supposed aerial being in the character of Hymen. JOHNSON.

342. ——— *her* with his, whose heart ——]. *Whose,* according to our author's usual licentious manner, refers not to the last antecedent *his,* but to *her,* i. e. Rosalind. The old copy, by a manifest misprint, reads—*his* hand. Corrected by Mr. Rowe. MALONE.

346. *If there be truth in sight,*] The answer of Phebe makes it probable that Orlando says, *if there be truth in* shape: that is, *if a form may be trusted*; if one cannot usurp the form of another. JOHNSON.

358. *If truth holds true contents.*] That is, if there be *truth in truth,* unless truth fails of veracity. JOHNSON.

369. *Wedding is,* &c.] Catullus addressing himself to Hymen, has this stanza:

Quæ

Quæ tuis careat sacris,
Non queat dare præsides
Terra finibus: at queat
Te volente. Quis huic Deo.
Comparier ausit. JOHNSON.

382. *Duke Frederick*, &c.] In *Lodge's Novel*, the usurping duke is not diverted from his purpose by the pious counsels of a hermit, but is subdued and kill'd by the twelve peers of France, who were brought by the third brother of *Rosader* (the *Orlando* of this play) to assist him in the recovery of his right. STEEVENS.

424. *To see no pastime, I:—what you would have,*
I'll stay to know at your abandon'd cave.]

Amidst this general festivity, the reader may be sorry to take his leave of Jaques, who appears to have no share in it, and remains behind unreconciled to society. He has, however, filled with a gloomy sensibility the space allotted to him in the play, and at the last preserves that respect which is due to him as a consistent character, and an amiable though solitary moralist.

It may be observed, with scarce less concern, that Shakspere has on this occasion forgot old Adam, the servant of Orlando, whose fidelity should have entitled him to notice at the end of the piece, as well as to that happiness which he would naturally have found, in the return of fortune to his master. STEEVENS.

It is the more remarkable, that old Adam is forgotten; since, at the end of the novel, Lodge makes him *captaine of the king's guard*. FARMER.

430.

430. ——*no bush,*] It appears formerly to have been the custom to hang a *tuft of ivy* at the door of a vintner. I suppose *ivy* was rather chosen than any other plant, as it has relation to *Bacchus.* STEEVENS.

434. ——*What a case am I in then,* &c.] Here seems to be a chasm, or some other depravation, which destroys the sentiment here intended. The reasoning probably stood thus, *Good wine needs no bush, good plays need no epilogue,* but bad wine requires a good bush, and a bad play a good epilogue. *What case am I in then?* To restore the words is impossible; all that can be done without copies is, to note the fault.

JOHNSON.

436. —*furnish'd like a beggar,*] That is *dressed:* so before, he was *furnished* like a huntsman.

JOHNSON.

348. —*I charge you, O women, for the love you bear to men, to like as much of this play as pleases* you: *and I charge you, O men, for the love you bear to women—that between you and the women,* &c.] This passage should be read thus, *I charge you, O women, for the love you bear to men, to like as much of this play as pleases* them; *and I charge you, O men, for the love you bear to women,* —to like as much as pleases them, *that between you and the women,* &c. Without the alteration of *You* into *Them* the invocation is nonsense; and without the addition of the words, to *like as much as pleases them,* the inference of, *that between you and the women the play may pass,* would be unsupported by any precedent premises.

premises. The words seem to have been struck out by some senseless player, as a vicious redundancy.

WARBURTON.

The words *you* and *ȳm* written as was the custom in that time, were in manuscript scarcely distinguishable. The emendation is very judicious and probable.

JOHNSON.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS

UPON

OTHELLO,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

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MDCC LXXXVII.

ANNOTATIONS

UPON

OTHELLO.

ACT I.

Line 1. *NEVER tell me,*] The quartos read, *Tush,* never tell, &c. STEEVENS.

4. *But you'll not,* &c.] The first quarto reads, *'Sblood* but you, &c. STEEVENS.

9. *Oft capp'd to him* ;—] Thus the quarto. The folio reads, *Off*-capp'd to him. STEEVENS.

Off-capp'd is, I believe, the true reading. So, in *Antony and Cleopatra.*

" I have ever held my *cap off* to thy fortunes.." MALONE.

To *cap* is to salute, by taking off the cap. It is still an academick phrase. MONCK MASON.

15. —*certes,*] i. e. certainly, obsolete. STEEVENS.

19. *One Michael Cassio, a Florentine, a fellow almost damn'd in a fair wife* ;] This is one of the passages which must for the present be resigned to corruption

and obscurity. I have nothing that I can, with any approach to confidence, propose. JOHNSON.

The great difficulty is, to understand in what sense any man can be said to be *almost damn'd in a fair wife*; or *fair phyz*, as Sir T. Hanmer proposes to read. I cannot find any ground for supposing that either the one or the other has been reputed to be a damnable sin in any religion. The poet has used the same mode of expression in *The Merchant of Venice*, act i. sc. i.

" O! my Anthonio, I do know of those
" Who therefore only are reputed wise,
" For saying nothing; who, I'm very sure,
" If they should speak, would *almost damn* those ears,
" Which, hearing them, would call their brothers fools."

And there the allusion is evident to the gospel judgment against those, who call their brothers fools. I am therefore inclined to believe, that the true reading here is,

A fellow almost damn'd in a fair *life*;

and that Shakspere alludes to the judgment denounced in the gospel against those *of whom all men speak well*.

The character of Cassio is certainly such, as would be very likely to draw upon him all the peril of this denunciation, literally understood. Well-bred, easy, sociable, good-natured; with abilities enough to make him agreeable and useful, but not sufficient to excite the envy of his equals, or to alarm the jealousy of his superiors. It may be observed too, that Shakspere has thought it proper to make Iago, in several other passages,

passages, bear his testimony to the amiable qualities of his rival. In act v. line 18.

If Cassio do remain,
He hath *a daily beauty in his life,*
That makes me ugly.

I will only add, that however hard or far-fetch'd this allusion (whether Shakspere's, or only mine) may seem to be, archbishop Sheldon had exactly the same conceit, when he made that singular compliment, as the writer calls it, [Biog. Britan. Art. TEMPLE] to a nephew of Sir William Temple, that "he had the curse of the gospel, because all men spoke well of him." TYRWHITT.

Mr. Tyrwhitt's ingenious emendation is supported by a passage in *The Merry Wives of Windsor,* where *good life* is used for a *fair character:* "Defend your reputation, or bid farewel to your *good life* for ever."

MALONE.

The poet, I think, does not appear to have meant Iago to be a Florentine, which has hitherto been inferred from the following passage in act iii. line 42, where Cassio, speaking of Iago, says,

——I never knew
A Florentine more kind and honest.

It is surely not uncommon for us to say, in praise of a foreigner, that we never knew one of our own countrymen of a more friendly disposition. This, I believe, is all that Cassio meant by his observation.

From the already-mentioned passage in act iii. line 292. it is certain (as Sir T. Hanmer has observed) that Iago was a Venetian:

I know *our country disposition* well;
In Venice they do let Heaven see the pranks
They dare not shew their husbands.

Again, act v. line 95:

Alas! my friend, and my dear *countryman*,
Roderigo, &c.
Gra. What of *Venice?*
Iago. Even he, &c.

That Cassio, however, was *married*, is not sufficiently implied in the words, *a fellow almost damn'd in a fair wife*, since they may mean, according to Iago's licentious manner of expressing himself, no more than a man *very near being married*. This seems to have been the case in respect to Cassio, act iv. line 140. Iago, speaking to him of Bianca, says—*Why the cry goes that you shall marry her*. Cassio acknowledges that such a report has been raised, and adds, *This is the monkey's own giving out: she is persuaded I will marry her out of her own love and self-flattery, not out of my promise.* Iago then, having heard this report before, very naturally circulates it in his present conversation with Roderigo.

If Shakspere, however, designed *Bianca* for a courtezan of *Cyprus* (where Cassio had not yet been, and had therefore never seen her) Iago cannot be supposed to allude to the report concerning his marriage with her, and consequently this part of my argument must fall to the ground.

Had Shakspere, consistently with Iago's character, meant to make him say that Cassio was *actually damn'd*

in being married to a handsome woman, he would have made him say it *outright*, and not have interposed the palliative *almost*. Whereas what he says at present amounts to no more than that (however near his marriage) he is not yet *completely damn'd*, because he is not *absolutely married*. The succeeding parts of Iago's conversation sufficiently evince, that the poet thought no mode of conception or expression too brutal for the character. STEEVENS.

A fellow almost damn'd in a FAIR *wife*] Ingenious as Mr. Tyrwhitt's conjecture may appear, it but ill accords with the context. Iago is enumerating the disqualifications of Cassio for his new appointment; but surely *his being spoken well of by all men* could not be one of them. It is evident from what follows, that a report had prevailed at Venice, of Cassio's being soon to be married to "the most FAIR Bianca." Now as she was in Shakspere's language "a customer," it was with a view to such a connexion that Iago called the new lieutenant *a fellow almost damn'd*. It may be gathered from various circumstances, that an intercourse between Cassio and Bianca had existed before they left Venice; for Bianca is not only well known to Iago at Cyprus, but she upbraids Cassio, (act iii. line 785.) with having been absent a *week* from her, when he had not been *two days* on the island. Hence, and from what Cassio himself relates (act iv. line 148.)—"*I was, the other day, talking on the* SEA-BANK WITH CERTAIN VENETIANS; *and* THITHER *comes the bauble; by this hand she falls thus about my neck*—"

neck—" it may be presumed she had secretly followed him to Cyprus: a conclusion not only necessary to explain the passage in question, but to preserve the consistency of the fable at large.——The *sea-bank*, on which Cassio was conversing with certain Venetians, was at Venice; for he had never, till the day before, been at Cyprus: he specifies those with whom he conversed as *Venetians*, because he was himself a *Florentine*, and he mentions the behaviour of Bianca in their presence, as tending to corroborate the report she had spread, that he was soon to marry her. HENLEY.

23. —*theorick*,] *Theorick* for *theory*. So in the *Proceedings against Garnet on the Powder Plot*, "as much deceived in the *Theoricke* of trust, as the lay disciples were in the practicke of conspiracie." STEEVENS.

24. *Wherein the* tongued *consuls*—] So the generality of the impressions read: but the oldest quarto has it *toged*; the senators that assisted the duke in council, in their proper *gowns*. THEOBALD.

Consuls: *the rulers of the state* or civil governors.

The word is used by Marlow, in the same sense, in *Tamburlaine*, a tragedy, 1591:

"Both we will raigne as *consuls* of the earth."

MALONE.

By *toged*, perhaps, is meant *peaceable*, in opposition to the *warlike* qualifications of which he had been speaking. He might have formed the word, in allusion to the Latin adage—*Cedant arma togæ*. STEEVENS.

29. —*must be* led *and calm'd*] *Be-lee'd* suits to *calm'd*, and

and the measure is not less perfect than in many other places. JOHNSON.

Be-lee'd and *becalm'd* are terms of navigation.

I have been inform'd that one vessel is said to be in the *Lee* of another, when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *becalm'd* him from going on.

To *becalm* (as I learn from Falconer's *Marine Dictionary*) is likewise to obstruct the current of the wind in its passage to a ship, by any contiguous object.

STEEVENS.

30. —*this* counter-caster ;] It was anciently the practice to reckon up sums with *counters*. To this Shakspere alludes again in *Cymbeline*, act v.

And in *Acolastus*, a comedy, 1540: "I wyl cast my *counters*, or with *counters*, make all my reckenynges."

STEEVENS.

32. *And I, God bless the mark!*] So the quarto. The folio (to avoid the penalty of the statute, 3d of James I. c. i. which lays a penalty for the profane use of the Name of God in Stage Plays, &c.) reads, "And I, bless the mark." MALONE.

—*bless the mark!*] Kelly, in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation.

STEEVENS.

God save the mark!] is used by Hotspur in a similar sense.

* * *

32. *his* Moorship's—] The first quarto reads—his *worship's*— STEEVENS.

35. *by letter —*] *By recommendation* from powerful friends. JOHNSON.

36. *Not by the old gradation,—*] *Old gradation* is *gradation* established by *ancient* practice. JOHNSON.

38. *I in any just term am* affin'd.] *Affined* is the reading of the third quarto and the first folio. The second quarto and all the modern editions have *assign'd*. The meaning is, *Do I stand* within *any such* terms *of propinquity* or *relation to the Moor, as that it is my duty to love him?* JOHNSON.

49. *honest knaves.—*] *Knave* is here for *servant*, but with a mixture of sly contempt. JOHNSON.

64. *In compliment extern,—*] In that which I do only for an outward shew of civility. JOHNSON.

So, in Sir *W. D'Avenant's Albovine*, 1629:

" —that in sight *extern*
" A patriarch seems." STEEVENS.

66. *For* daws—] The first quarto reads, for *doves*— STEEVENS.

Doves are still called Doues in the eastern counties of the kingdom by the common people, who both in speaking and writing have but partially admitted the v. * * *

What a full fortune *does the thick-lips* owe?] *Full fortune* is, I believe, a complete piece of good fortune; as, in another scene of this play, a *full soldier* is put for a complete soldier. To *owe*, is in ancient language, to *own*, to possess. STEEVENS.

78. *As when, by night and negligence, the fire*
Is spy'd *in populous cities.*] By night and negligence

negligence means, during the time of night and negligence. MONCK MASON.

86. *Are your doors lock'd?*] The first quarto reads, Are *all* doors lock'd? STEEVENS.

90. —*is* burst.]—i. e. broken. *Burst* for *broke* is used in our author's *King Henry* IV. p. 2. "—and then he *burst* his head for crowding among the marshall's men." STEEVENS.

113. *Grange.*]——this is Venice;
My house is not a *grange.*——
STEEVENS.

That is, "you are in a populous city, not in a *lone house*, where a robbery might easily be committed." *Grange* is strictly and properly the farm of a monastery, where the religious reposited their corn. *Grangia*, Lat. from *Granum*. But in Lincolnshire, and in other northern counties, they call every lone house, or farm, which stands solitary, a *grange*. WARTON.

So, in T. Heywood's *English Traveller*, 1633:

"Who can blame him to absent himself from home,
"And make his father's house but as a *grange?*"
&c.

And in *Measure for Measure*,

"—at the moated *grange* resides this rejected Mariana." STEEVENS.

119. You'll have you daughter cover'd with a Barbary horse;] Perhaps an allusion to Jeremiah, v. 8.

* * *

120. —*your* nephews *neigh to you:*] *Nephew*, in this instance,

instance, has the power of the Latin word *nepos*, and signifies a grandson, or any lineal descendant, however remote. So, in Spencer:

" And all the sons of these five brethren reign'd
" By due success, and all their *nephews* late,
" Even thrice eleven descents the crown obtain'd."

Sir W. Dugdale very often employs the word in this sense; and without it, it would not be very easy to shew how *Brabantio* could have *nephews* by the marriage of his *daughter*. Ben Jonson likewise uses it with the same meaning. The alliteration in this passage caused Shakspere to have recourse to it. STEEVENS.

121. —gennets *for germans.*] A *jennet* is a Spanish horse. STEEVENS.

122. *What* profane *wretch art thou?*] That is, *what wretch of gross and licentious lauguage?* In that sense Shakspere often uses the word profane.

JOHNSON.

It is so used, in Ben Jonson's *Tale of a Tub*:

" By the sly justice, and his clerk *profane.*"

STEEVENS.

124. —*your daughter and the Moor are making* the beast with two backs.] This is an ancient proverbial expression in the French language, whence Shakspere probably borrowed it; for in the *Dictionaire des Proverbes Françoises*, par G. D. B. Brusselles, 1710, 12mo. I find the following article: " Faire la Bête à deux Dos," pour dire faire l'amour. PERCY.

In the *Dictionaire Comique*, par le Roux, 1750, this phrase is more particularly explained under the article *Bête.*

Bête. "*Faire la bête à deux dos.*—Maniere de parler qui signifie etre couché avec une femme ; faire le deduit.—" "Et faisoient tous deux souvent ensemble *la bête à deux dos* joyeusement."—Rabelais, liv. i. There was a translation of Rabelais published in the time of Shakspere. MALONE.

130. *If't be*, &c.] The lines printed in crotchets are not in the first edition, but in the folio of 1623. JOHNSON.

132. — *this* odd even—] The *even* of *night* is *midnight*, the time when night is divided into *even* parts. JOHNSON.

Odd is here ambiguously used, as it signifies *strange*, *uncouth*, or *unwonted*; and as it is opposed to *even*.

This expression, however explained, is very harsh; and the poet might have written—At this odd *steven*. *Steven* is an ancient word signifying *time*. So, in the old ballad of *Robin Hood and Guy of Gisborne*:

"We may chance to meet with Robin Hood
"Here at some unsett *steven*." MALONE.

Again, in Chaucer's *Knight's Tale*, late edition, verse 1526:

"For al day meten men at unset *steven*."

STEEVENS.

Perhaps midnight is styled the *odd-even* time of night, because it is usually the hour of sleep, which, like death, levels all distinctions, and reduces all mankind, however discriminated, to equality.

So, in *Measure for Measure*:

"——yet *death* we fear,
That makes these *odds* all even. MALONE.

Much pains have been taken by some of the editors, especially by Dr. Warburton, to introduce into the text a parcel of obsolete words which Shakspere never dreamed of; for the obscurity of his style does not arise from the frequent use of antiquated terms, but from his peculiar manner of applying and combining the words which he found in common use in this day; and when he deviates from the received language of the times, it is rather by coining some harsh and high sounding words of his own, than by looking back for those which had fallen into disuse. If therefore it be necessary to amend this passage, I should choose to read "at this *dull season*," rather than this *dull steven*, as an expression that would more naturally occur either to Shakspere or to Roderigo. MONCK MASON.

This ODD EVEN is simply the interval between twelve at night and one in the morning. HENLEY.

140. *That* from *the sense of all civility*——] That is, *in opposition to*, or *departing from* the sense of all civility. So, in *Twelfth Night*:

"But this is *from* my commission——"

Again, in *The Mayor of Quinborough*, by Middleton, 1661:

"But this is *from* my business." MALONE.

145. To *an extravagant*, &c.] The old copies read, *In* an extravagant, &c. Mr. *Pope* made this change, which seems to be necessary.

Extravagant is here used in its Latin signification, for *wandering*. Thus in *Hamlet*: "—The *extravagant* and erring spirit." STEEVENS.

149.

149. For *thus deluding you.*] The first quarto reads, For *this delusion.* STEEVENS.

157. *To be* produc'd] The folio reads, *producted.* STEEVENS.

159. —some *check,*] Some rebuke. JOHNSON.

160. —cast *him:*—] That is, *dismiss* him; *reject* him. We still say, a *cast* coat, and a *cast* serving-man. JOHNSON.

172. *And what's to come of my* despised *time,*] *Despised time,* is *time of no value*; time in which

" There's nothing serious in mortality,
" The wine of life is drawn, and the mere dregs
" Are left this vault to brag of." JOHNSON.

Again, in *Romeo and Juliet:*

——" expire the term
" Of a *despised* life clos'd in my breast."
STEEVENS.

176. —*O, thou deceiv'st me*
Past thought!—] Thus the quarto, 1622, The folio 1623, and the quartos 1630 and 1655, read,

O, she deceives me
Past thought!

I have chosen the apostrophe to his absent daughter as the most spirited of the two readings. STEEVENS.

183. *By which the property of youth and maidhood*
May be abus'd.—] By which the faculties of a young virgin may be infatuated, and made subject to illusions and to false imagination: Thus, in *Macbeth,*

" Wicked dreams *abuse*
" The curtain'd sleep." JOHNSON.

183. —*and maidhood*—] The quartos read—and *manhood*— STEEVENS.

192. *Pray* you, lead on.] The first quarto reads, Pray lead *me* on. STEEVENS.

194. —*of* might.] The first quarto reads—of *night*. STEEVENS.

197. —stuff *o' the* conscience] This expression to common readers appears harsh. *Stuff* of the *conscience* is, *substance*, or *essence* of the conscience. *Stuff* is a word of great force in the Teutonick language. The elements are called in Dutch, *Hoefd stoffen*, or *head stuffs*. JOHNSON.

Again, in *King Henry* VIII.

" You're full of heavenly stuff," &c.

Frisch's *German Dictionary* gives this explanation of the word *stoff*, "—materies ex qua aliquid scieri poterit." STEEVENS.

Stuff *o' the conscience* may be explained by the common phrase *a* matter *of conscience*. * * *

208. —*the* magnifico] " The chief men of Venice are by a peculiar name called *Magnifici*, i. e. *magnificoes*." Minshew's *Dictionary*. See too *Volpone*. TOLLET.

210. *As double as the duke's :*—] *Double* has here its natural sense. The president of every deliberative assembly has a *double* voice. In our courts, the chief justice and one of the inferior judges prevail over the other two, because the chief justice has a *double* voice.

Brabantio

Brabantio had, *in his effect*, though not by law, yet by *weight* and *influence*, a voice not *actual* and *formal*, but *potential* and operative, as *double*, that is, a voice that when a question was suspended, would turn the balance as effectually *as the duke's*. *Potential* is used in the sense of science; a *caustick* is called *potential* fire.

JOHNSON.

I believe here is a mistake. The chief justice, and one of the inferior judges, do *not* prevail over the other two. The lord-mayor in the court of aldermen has a double voice. TOLLET.

The chief justice has no double voice. If the court is equally divided, nothing is done. BLACKSTONE.

The DOUBLE *voice* of Brabantio refers to the option, which (as being a *magnifico*, he was no less entitled to, than the duke himself) EITHER, of nullifying the marriage of his daughter, contracted without his consent; OR, of subjecting Othello to fine and imprisonment, for having seduced an heiress. HENLEY.

219 —*men of royal* siege;—] Men who have sat upon royal *thrones*. The quarto has,

———*Men of royal* height.

Siege is used for *seat* by other authors. So, in Stowe's *Chronicle*, p. 575: "—there was set up a throne or *siege royall* for the king." See *Comedy of Errors*. STEEVENS.

219. —*and my* demerits] *Demerits* has the same meaning in our author, and many others of that age, as *merits*: See *Coriolanus*. STEEVENS.

220. —*speak*, unbonneted,—] *Bonneter* (says Cotgrave) is to *put off one's* cap. So, in *Coriolanus*:

" Those who are supple and courteous to the people, *bonneted* without any further deed to heave them at all into their estimation."

Unbonneted may therefore signify, *without taking the cap off.* STEEVENS.

223. —*unhoused*—,] Free from *domestick* cares. A thought natural to an adventurer. JOHNSON.

Unhoused, as explained by Dr. Johnson, means free from domestick cares. But, Othello talking as a soldier, *unhoused* may signify the having no settled house or habitation. WHALLEY.

225. *For the sea's worth.*] The same words occur in Sir W. D'Avenant's *Cruel Brother*, 1630:

" ——he would not lose that privilege
" *For the sea's worth.*"

Perhaps the phrase is proverbial.

Pliny the naturalist has a chapter on *the riches of the sea.*

Again, in the *Winter's Tale*:

" —for all the sun sees, or
" The close earth wombs, or the *profound sea hides*
" In unknown fathoms, &c."

Again, in *King Henry* V. act i.

" As rich with praise,
" As is the ouse and *bottom of the sea*,
" With sunken wreck, and sumless treasuries."

STEEVENS.

241. —*sequent* messengers] The first quarto reads —*frequent* messengers. STEEVENS.

243. —*consuls,*] Hanmer reads, *council.* Theobald would have us read *counsellors.* In *Albion's Triumph,* a masque, 1631, the emperor Albanact is said to be *attended by fourteen* consuls:—again, *the habits of the* consuls *were after the same manner.* Geoffery of Monmouth, and Matthew Paris after him, call both dukes and earls, *consuls.* STEEVENS.

246. *The senate hath sent out*—] The early quartos, and all the modern editors, have,

The senate sent above *three several quests.*

The folio,

The senate hath *sent* about, *&c.* that is, *about* the city. I have adopted the reading of the folio. JOHNSON.

Quests are, on this occasion, searches. So, in Heywood's *Brazen Age,* 1613:

"Now, if in all his *quests,* he be witheld."—
STEEVENS.

252. —*a land carrack;*—] A *carrack* is a ship of great bulk, and commonly of great value; perhaps what we now call a *galleon.* JOHNSON.

So, in Beaumont and Fletcher's *Coxcomb*:

"——they'll be freighted;
"They're made like *carracks,* all for strength and stowage." STEEVENS.

The first ships that came richly laden from the West-Indies to Europe were those from the Caraccas, part of the Spanish settlements: and some years ago a Caracca ship generally proved a very rich prize.
MONCK MASON.

256. *To who?*] It is somewhat singular that Cassio should ask this question. See act iii sc. 3.

" Did Michael Cassio, when you woo'd my lady,

" Know of your love?

" *Oth.* *From first to last.*

He who was acquainted with the object courted by his friend, could have little reason for doubting to whom he would be married. STEEVENS.

Cassio's seeming ignorance of Othello's courtship or marriage might only be affected; in order to keep his friend's secret, till it became publickly known.

BLACKSTONE.

258. *Have with you.*] This expression denotes readiness. See *Richard* III. act iii. and Johnson's note. STEEVENS.

260. —*be advis'd*;] That is, be *cool*; be *cautious*; be *discreet*. JOHNSON.

275. *The wealthy* curled *darlings of our nation,*] *Curled* is *elegantly and ostentatiously dressed.* He had not the hair particularly in his thoughts. JOHNSON.

In *Antony and Cleopatra*, Shakspere employs the same expression, and evidently alludes to *the hair*:

" If she first meet the curled Antony," &c.

Sir *W. D'Avenant* uses the same expression in his *Just Italian*, 1630:

" The *curl'd* and silken nobles of the town."

Again,

" Such as the *curled* youth of Italy."

I believe Shakspere has the same meaning in the present instance. STEEVENS.

278. —*to fear,*] *i. e.* to terrify. See *Comedy of Errors.* STEEVENS.

279. *Judge me the world,* &c.] The lines following in crotchets are not in the first edition. POPE.

281. *Abus'd her delicate youth with drugs, or minerals,*
That weaken motion:] Brabantio is here accusing Othello of having used some foul play, and intoxicated Desdemona by drugs and potions to win her over to his love. But why *drugs* to weaken *motion?* How then could she have run away with him voluntarily from her father's house? Had she been averse to choosing Othello, though he had given her medicines that took away the use of her limbs, might she not still have retained her senses, and opposed the marriage? Her father, it is evident, from several of his speeches, is positive, that she must have been *abused* in her *rational* faculties, or she could not have made so preposterous a choice, as to wed with a Moor, a Black, and refuse the finest young gentlemen in Venice. What then have we to do with her *motion* being weakened? If I understand any thing of the poet's meaning here, I cannot but think he must have wrote:

Abus'd her delicate youth with drugs, or minerals,
That weaken notion.

i. e. her *apprehension,* right *conception* and *idea* of things, *understanding, judgment,* &c. THEOBALD.

Hanmer reads with probability:

That weaken motion. JOHNSON.

Motion in a subsequent scene of this play is used in the very sense in which Hanmer would employ it:

" But

" But we have reason to cool our raging *motions*, our carnal stings, our unbitted lusts." STEEVENS.

Drugs, or love powders, as they are sometimes called, may operate as inflamers of the blood—may *waken* motion. But I believe no drugs have yet been found out that can fascinate the understanding or affections; that can *weaken* the judgment without entirely subverting it. Opiates, or intoxicating potions may set the senses to sleep, but cannot distort or pervert the intellects, but by destroying them for a time. However, it may be said, that *Brabantio* believed in the efficacy of such drugs, and therefore might, with propriety, talk of their *weakening the understanding*.—The reading proposed by Theobald is, it must be acknowledged, strongly supported by a passage in *King Lear*, act ii.

" His *nation weakens*, his discernings
" Are lethargy'd." MALONE.

To *weaken notion* is, to *impair the faculties*. It was till very lately, and may with some be still an opinion, that philtres, or love potions, have the power of perverting, and of course, weakening or impairing both the sight and judgment, and of procuring fondness or dotage toward any unworthy object who adminsters them. And by *motion*, Shakspere means the senses which are depraved and weakened by these fascinating mixtures. REMARKS.

In the passages adduced by Mr. Steevens and Mr. Malone, to prove that *motion* signifies *lustful desires*, it may be remarked that the word derives this *peculiar meaning*,

meaning, either from some epithet, or restrictive mode of expression, with which it stands connected. But, had it been used *absolutely*, in *that sense*, with what consistency could Brabantio attribute the emotions of lust in his daughter, to the irritation of those very philtres, which he, in the self-same breath, represents as abating it ?

The *drugs or minerals*, with which Othello is charged as having *abused the delicate youth* of Desdemona, were supposed to have accomplished his purpose, by

" charming her blood with pleasing heaviness."

thereby *weakening* MOTION, that is *subduing her* MAIDEN PUDENCY, *and lulling her* WONTED COYNESS *into a state of acquiescence.*

That this is the sense of the passage, is further evident from what follows; for so bashful was she of disposition,

——————that her MOTION
Blush'd at herself:

and, therefore, adds Brabantio:

——————I vouch again,
That with some mixtures powerful o'er the blood,
Or with some dram conjur'd to this effect,
He wrought upon her. HENLEY.

285. For *an abuser*, &c.] The first quarto reads, *Such* an abuser, &c. STEEVENS.

290. *You of my* inclining] That is you who are under my command. * * *

301. *To* bring—] The quarto's read—To *bear*— STEEVENS.

311. *Bond-slaves, and* pagans,—] Brabantio alludes to the common condition of all blacks, who come from their own country, both *slaves* and *pagans*; and uses the words in contempt of Othello and his complexion. If this Moor is now suffered to escape with impunity, it will be such an encouragement to his black countrymen, that we may expect to see all the first offices of our state filled up by the *pagans* and *bond-slaves* of Africa. STEEVENS.

312. *There is no* composition—] *Composition*, for *consistency, concordancy*. WARBURTON.

319. *As in these cases where they aim reports,*] These Venetians seem to have had a very odd sort of persons in employment, who did all by hazard, as to *what*, and *how*, they should report; for this is the sense of man's *aiming reports*. The true reading, without question, is,

———*where* the *aim reports*.

i. e. *where there is no better ground for information than conjecture*: which not only improves the sense, but, by changing the verb into a noun, and the noun into a verb, mends the expression. WARBURTON.

The folio has,

———*the* aim reports.

But, *they aim reports*, has a sense sufficiently easy and commodious. Where men *report* not by certain knowledge, but by *aim* and conjecture. JOHNSON.

To *aim* is to conjecture. So, in the *Two Gentlemen of Verona*:

"But fearing lest my jealous *aim* might err."

STEEVENS.

384. —motley's *the only wear.*] It would not have been necessary to repeat that a *motley* or *party-coloured coat* was anciently the dress of a fool, had not the editor of Ben Jonson's works been mistaken in his comment on the 53d *Epigram:*

" ——————where, out of *motley*'s he
" Could save that line to dedicate to thee?"

Motley, says Mr. Whalley, is the man who *out of any* odd mixture, or old scraps, could save, &c. whereas it means only, *Who but a fool*, i. e. *one in a suit of motley*, &c.

See Fig. XII. in the plate of the window, with Mr. Tollet's explanation. STEEVENS.

395. *Only suit*;] The poet meant a quibble. So act v. " Not out of your *apparel*, but out of your *suit*." STEEVENS.

404. *He, that a fool doth wisely hit,*
Doth very foolishly, although he smart,
——————*Seem senseless of the bob: if not*, &c.]

Besides that the third verse is defective one whole *foot* in measure, the tenor of what Jaques continues to say, and the reasoning of the passage, shew it no less defective in the sense. There is no doubt, but the two little monosyllables, which I have supplied, were either by accident wanting in the manuscript, or by inadvertence left out. THEOBALD.

406. *if not*, &c.] Unless men have the prudence not to appear touched with the sarcasms of a jester, they subject themselves to his power, and the wise man will have his folly *anatomised*, that is, *dissected* and

laid open by the *squandering glances* or *random shots* of a fool. JOHNSON.

417. *As sensual as the brutish sting*] Though the *brutish sting* is capable of a sense not inconvenient in this passage, yet as it is a harsh and unusual mode of speech, I should read the *brutish fly*. JOHNSON.

I believe the old reading is the true one. So, in *Othello*,

"——our carnal *stings*, our unbitted lusts."

STEEVENS.

See *Sting*, catch-word Alphabet.

424. *Till that the* very, *very*——] The old copy has ——*weary*, very. MALONE.

446. ——*the thorny point*
Of bare distress hath ta'en *from me the shew*
Of smooth civility :]

We might read *torn* with more elegance; but elegance alone will not justify alteration. JOHNSON.

449. *And know some* nurture :] *Nurture* is *education*. So, in Greene's *Never too Late*, 1616:

"He shew'd himself as full of *nurture* as of nature."

STEEVENS.

462. —*desert inaccessible*,] This expression I find in *The Adventures of Simonides*, by Barn. Riche, 1584:

——"and onely acquainted himselfe with the solitarinesse of this *unaccessible desert*." HENDERSON.

477. *And take upon command what help we have*,] *Upon command*, is at your own command. STEEVENS.

492. *Wherein we play* in.] Thus the old copy. Mr. Pope more correctly reads:

Wherein we play. STEEVENS.

497. *His acts being seven* labours.] See *Labours*, or *Acts*, in catch-word Alphabet.

In the Treasury of Ancient and Modern Times, 1613, Proclus, a Greek author, is said to have divided the lifetime of man into *seven ages*; over each of which one of the seven planets was supposed to rule. "The FIRST AGE is called *Infancy*, containing the space of foure yeares.—The SECOND AGE continueth ten yeares, untill he attaine to the yeares of fourteene: this age is called *Childhood*.—The THIRD AGE consisteth of eight yeares, being named by our auncients *Adolescencie* or *Youthhood*; and it lasteth from fourteene till two and twenty years be fully compleate.—The FOURTH AGE paceth on, till a man have accomplished two and fortie yeares, and is termed *Young Manhood*.—The FIFTH AGE, named *Mature Manhood*, hath (according to the said author) fifteene yeares of continuance, and therefore makes his progress so far as six and fifty yeares.—Afterwards in adding twelve to fifty-sixe, you shall make up sixty-eight yeares, which reach to the end of the SIXTH AGE, and is called *Old Age*.—The SEVENTH and last of these seven ages is limited from sixty-eight yeares, so far as fourscore and eight, being called weak, declining, and *Decrepite Age*.—If any man chance to goe beyond this age (which is more admired than noted in many) you shall evidently perceive that he will returne to his first condition of Infancy againe."

Hippocrates likewise divided the life of man into seven ages, but differs from Proclus in the number of

years allotted to each period. See Brown's *Vulgar Errors*, folio, 1686, p. 173. MALONE.

I have seen, more than once, an old print entitled *The Stage of Man's Life*, divided into seven ages. As emblematical representations of this sort were formerly stuck up, both for ornament and instruction, in the generality of houses, it is more probable that Shakspere took his hint from thence, than from either Hippocrates or Proclus.—The sense in which the word *labours* is used, occurs in a passage of the Psalms. HENLEY.

503. ——————a soldier;
Full of strange oaths and *bearded* like the pard,] So, in *Cynthia's Revels*, by Ben Jonson,

" ——Your soldier's face——the grace of this face consisteth much in a *beard*." STEEVENS.

510. *Full of wise saws and* modern *instances,*] It is remarkable that Shakspere uses *modern* in the double sense that the Greeks used καινὸς, both for *recens* and *absurdus*. WARBURTON.

I am in doubt whether *modern* is in this place used for *absurd*: the meaning seems to be, that the justice is full of *old* sayings and *late* examples to confirm them. JOHNSON.

Modern means *trite, common*. STEEVENS.

See *Modern*, in catch-word Alphabet, which points out the different places in which it occurs.

511. ——————*The sixth age shifts*
Into the lean and slipper'd pantaloon;]
There is a greater beauty than appears at first sight in

in this image. He is here comparing human life to a *stage play*, of seven acts (which is no unusual division before our author's time.) The sixth he calls the *lean and slipper'd pantaloon*, alluding to that general character in the Italian comedy, called *Il Pantalóne*; who is a thin emaciated old man in *slippers*; and well designed, in that epithet, because *Pantalóne* is the only character that acts in slippers. WARBURTON.

521. ——*Set down your venerable burden,*] Is it not likely that Shakspere had in his mind this line of the *Metamorphoses?*

" ——————*Patremque*
" *Fert humeris*, venerabile onus *Cythereius heros.*"
JOHNSON.

530. *Thou art not so* unkind, &c.] That is, thy action is not so contrary to thy *kind*, or to human nature, as the ingratitude of man. So, in our author's *Venus and Adonis*, 1593:

" O had thy mother borne so bad a mind,
" She had not brought forth thee, but dy'd *unkind!*"
MALONE.

532. *Thy tooth is not so keen,*
Because thou art not seen,]

Thou winter wind, says the Duke, *thy rudeness gives the less pain*, as thou art not seen, *as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult.* JOHNSON.

Amiens (not the Duke) is here contrasting the effects of *natural* evil with *moral*; the sufferings to which we are exposed from the elements of nature,

with those which we feel from our intercourse with men. The former he determines to be the more tolerable, as proceeding from an agent that is invisible, and though rude in his approach, yet personally unknown; whilst the latter results from the slight of our intimates, whom we lately and fondly cherished. Thus Lear, act iii. line 192.

Thou think'st 'tis much, that this contentious storm
Invades us to the skin: so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarce felt ———
———————When the mind's free,
The body's delicate: the tempest in my mind
Doth from my senses take all feeling else,
Save what beats there—Ingratitude!
Is it not as this mouth should tear this hand,
For lifting food to't? HENLEY.

Because thou art not seen,] So, in the Sonnet introduced into *Love's Labour Lost:*

"Through the velvet leaves the *wind*
"All *unseen* 'gan passage find. STEEVENS.

542. *Though thou the waters warp,*] The surface of *waters*, so long as they remain unfrozen, is apparently a perfect plane; whereas, when they are, this surface deviates from its exact flatness, or *warps*. This is remarkable in small ponds, the surface of which when frozen, forms a regular concave; the ice on the sides rising higher than that in the middle. KENRICK.

The meaning is this: though the very waters, by thy agency, are forced against the law of their nature,

to

to *bend* from their stated level, yet thy sting occasions less anguish to man, than the ingratitude of those he had befriended. HENLEY.

See *Warp*, before, in catch-word Alphahet, which comparisons serve to explain.

544. As friend *remember'd* not.] *Remember'd* for *remembering*. So, afterwards, act iii. l. last: "And now I am *remember'd*———" i. e. and now that I *bethink* me, &c. MALONE.

Act III.

Line 16. *AND let my officers of such a nature*
Make an extent upon his house and lands:]

"To make an *extent* of lands," is a legal phrase, from the words of a writ (*extendi facias*) whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognizance, &c. in order that it may be certainly known how soon the debt will be paid. MALONE.

18. *Expediently*,] That is, *expeditiously*. JOHNSON.

20. *Thrice-crowned queen of night*,] Alluding to the triple character of Proserpine, Cynthia, and Diana, given by some mythologists to the same goddess, and comprised in these memorable lines:

"*Terret*,

" *Terret, lustrat, agit, Proserpina, Luna, Diana,*
" *Ima, superna, feras, sceptro, fulgore, sagittis.*"

JOHNSON.

28. *Unexpressive*] for *inexpressible.* JOHNSON.

Milton in like manner uses *unexpressive* for *inexpressible:*

" Harping with loud and solemn quire,
" With *unexpressive* notes to heaven's new-born heir."

Hymn on the Nativity. MALONE.

47. *He that hath learned no wit by nature or art, may complain of* good *breeding, or comes of very dull kindred.*]

Common sense requires us to read:

May complain of gross *breeding.*

The Oxford editor has greatly improved this emendation by reading—bad *breeding.* WARBURTON.

I am in doubt whether the custom of the language in Shakspere's time did not authorise this mode of speech, and make *complain of good breeding*, the same with *complain* of the want of *good breeding.* In the last line of *The Merchant of Venice*, we find that to *fear the keeping* is to *fear the* not *keeping.* JOHNSON.

I think, he means rather——*may complain of a good education,* for having been so inefficient——of so little use to him. MALONE.

The context makes it probable, that the poet had the proverb in his mind, of being " better *fed* than *taught.*" * * *.

50. *Such a one is a natural philosopher.*] The shepherd had said all the philosophy he knew was the property of things, that *rain wetted, fire burnt,* &c. And the Clown's reply, in a satire on physicks or

natural

natural philosophy, though introduced with a quibble, is extremely just. For the natural philosopher is indeed as ignorant (notwithstanding all his parade of knowledge) of the *efficient* cause of things, as the rustick. It appears, from a thousand instances, that our poet was well acquainted with the physicks of his time: and his great penetration enabled him to see this remediless defect of it. WARBURTON.

Shakspere is responsible for the *quibble* only, let the commentator answer for the *refinement*. STEEVENS.

55. *like an ill-roasted egg,*] Of this jest I do not fully comprehend the meaning. JOHNSON.

There is a proverb, that *a fool is the best roaster of an egg, because he is always turning it.* This will explain how an egg may be *damn'd, all on one side*; but will not sufficiently shew how Touchstone applies his simile with propriety; unless he means that he who has not been at court is but *half* educated.

STEEVENS.

I believe there was nothing intended in the corresponding part of the simile, to answer to the words—"all on one side." Shakspere's similies (as has been already observed) seldom run on four feet. Touchstone, I apprehend, only means to say, that Corin is completely damned; as irretrievably destroyed, as an egg that is utterly spoiled in the roasting, by being done on one side only. MALONE.

58. *Why, if thou never wast at court, thou never saw'st good manners; if thou never,* &c.] This reasoning is drawn up in imitation of Friar John's to Panurge in *Rabelais.*

Rabelais. Si tu es Coquu, ergo ta femme sera belle; ergo tu seras bien traité d'elle; ergo tu auras des amis beaucoup; ergo tu seras sauvé. The last inference is pleasantly drawn from the Popish doctrine of the intercession of saints, and, I suppose, our jocular English proverb, concerning this matter, was founded in Friar John's logick. WARBURTON.

89. Make incision *in thee!*] *To make incision* was a proverbial expression then in vogue for, to make to understand. So, in Beaumont and Fletcher's *Humourous Lieutenant:*

" ——————*O excellent king,*
" *Thus he begins, thou life and light of creatures,*
" *Angel-ey'd king, vouchsafe at length thy favour;*
" *And so proceeds to* incision."——————

i. e. to make him understand what he would be at.

WARBURTON.

Till I read Dr. Warburton's note, I thought the allusion had been to that common expression, of *cutting such a one for the simples*; and I must own, after consulting the passage in the *Humourous Lieutenant*, I have no reason to alter my supposition. The editors of Beaumont and Fletcher declare the phrase to be unintelligible in that as well as in another play where it is introduced.

I find the same expression in *Monsieur Thomas:*

" We'll bear the burthen, proceed to *incision*, fidler."

STEEVENS.

90. ——————*thou art* raw.] i. e. thou art ignorant, unexperienced.

unexperienced. So, in *Hamlet*: "—and yet but *raw* neither, in respect of his quick sail." MALONE.

See *Raw*, catch-word Alphabet.

98. *Bawd to a bell-wether*;] *Wether* and *ram* had anciently the same meaning. JOHNSON.

113. *But the* fair *of Rosalind.*] Thus the old copy. *Fair* is beauty, complexion. See the notes on a passage in the *Midsummer-Night's Dream*, act i. scene 1. and the *Comedy of Errors*, act ii. scene 1. The modern editors read—the *face* of Rosalind. Lodge's *Novel* will likewise support the ancient reading:

"Then muse not, nymphes, though I bemone
"The absence of fair Rosalynde,
"Since for her *faire* there is fairer none, &c."

and other places. STEEVENS.

116. *rate to market.*] So Sir T. Hanmer. In the former editions, *rank* to market. JOHNSON.

Dr. Grey, as plausibly, proposes to read—*rant*. Gyll brawled like a *butter-whore*, is a line in an ancient medley. The sense designed, however, might have been—"it is such wretched rhyme as the butter-woman sings as she is *riding to* market." STEEVENS.

There can be no reason sufficient for changing *rate* to *rant*. The Clown is here speaking in reference to the ambling pace of the metre, which, after giving a specimen of, to prove his assertion, he affirms to be "the very false gallop of verses." HENLEY.

A passage in *All's Well that Ends Well*—"tongue, I must put you into a *butter-woman*'s mouth, and buy myself another of Bajazet's mule, if you *prattle* me into these perils,"——once induced me to think that the

the *volubility* of the butter-woman selling her wares, was here alone in our author's contemplation, and that he wrote—rate *at* market. But I am now persuaded that Sir T. Hanmer's emendation is right. The *hobling* metre of these verses (says Touchstone) is like the *ambling*, *shuffling*, pace of a butter-woman's horse, going to market. The same kind of imagery is found in the first part of *King Henry IV.*

" And that would set my teeth nothing on edge,
" Nothing so much, as *mincing poetry*;
" *'Tis like the forc'd gait of a shuffling nag.*"

MALONE.

143. *Why should this desert be?*] This is commonly printed:

Why should this *a* desert be?

but although the metre may be assisted by this correction, the sense is still defective; for how will the *hanging of tongues on every tree*, make it less a desert? I am persuaded we ought to read,

Why should this desert *silent* be? TYRWHITT.

The notice which this emendation deserves, I have paid to it, by inserting it in the text. STEEVENS.

146. *That shall civil sayings show.*] *Civil* is here used in the same sense as when we say *civil* wisdom or *civil life*, in opposition to a solitary state, or to the state of nature. This desert shall not appear *unpeopled*, for every tree shall teach the maxims or incidents of social life. JOHNSON.

See catch-word Alphabet.

159. *Therefore heaven nature charg'd*] From the picture

picture of Apelles, or the accomplishments of Pandora.

Παυδώρην, ὅτι πάντες Ὀλύμπια δώματ' ἔχοντες
Δῶρον ἐδώρησαν. ———

So, before:

" ———*But thou,*
" *So perfect, and so peerless, art created*
" *Of ev'ry creature's best.*" Tempest.

Perhaps from this passage Swift had his hint of Biddy Floyd. JOHNSON.

165. *Atalanta's better part*;] I know not well what could be the better part of Atalanta here ascribed to Rosalind. Of the Atalanta most celebrated, and who therefore must be intended here where she has no epithet of discrimination, the *better part* seems to have been her heels, and the worse part was so bad, that Rosalind would not thank her lover for the comparison. There is a more obscure Atalanta, a huntress and a heroine, but of her nothing bad is recorded, and therefore I know not which is her better part. Shakspere was no despicable mythologist, yet he seems here to have mistaken some other character for that of Atalanta. JOHNSON.

166. Perhaps the poet means her beauty and graceful elegance of shape, which he would prefer to her swiftness. Thus *Ovid*:

" ———*nec dicere posses,*
" *Laude pedum, formæne bono præstantior esset.*
" *Ut faciem, et* posito corpus velamine *videt,*
" Obstupuit———

But cannot *Atalanta's better part* mean her virtue or virgin chastity, with which nature had graced Rosalind, together with Helen's beauty without her heart or lewdness, with Cleopatra's dignity of behaviour, and with Lucretia's modesty, that scorned to survive the loss of honour? Pliny's Nat. Hist. b. xxxv. c. 3. mentions the portraits of *Atalanta* and *Helen, utraque excellentissima forma, sed altera ut virgo.* That is, "both of them for beauty incomparable, and yet a man may discerne the one [Atalanta] of them to be a *maiden*, for her modest and chaste countenance," as Dr. P. Holland translated the passage, of which, probably, our poet had taken notice, for surely he had judgment in painting. TOLLET.

I suppose *Atalanta's better part* is her *wit*, i. e. the *swiftness of her mind.* FARMER.

Shakspere might have taken part of this enumeration of distinguished females from John Grange's *Golden Aphroditis*, 1577. "——who seemest in my sight faire *Helen* of Troy, Polixene, Calliope, yea *Atlanta* hir selfe in beauty to surpasse, Pandora in qualities, Penelope and *Lucretia* in chastenesse to deface."

Again, *ibid:*

"Polixene, fayre, Caliop, and
"Penelop may give place;
"*Atlanta* and dame *Lucres* fayre
"She doth them both deface."

Again, *ibid:* "*Atlanta* who sometyme bore the bell of beauties price in that hyr native soyle."

It

It may be observed that Statius also, in his sixth Thebaid, has confounded *Atalanta* the wife of Hippomenes, and daughter of Siconeus, with *Atalanta* the daughter of Oenomaus, and wife of Pelops.

STEEVENS.

See *Atalanta*, catch-word Alphabet.

I think this stanza was formed on an old tetrastick epitaph, which, as I have done, Mr. Steevens may possibly have read in a country church-yard:

" She who is dead and sleepeth in this tomb,
" Had Rachel's comely face, and Leah's fruitful womb,
" Sarah's obedience, Lydia's *open heart*,
" And Martha's care, and Mary's *better part*."

WHALLEY.

Sad] is *grave, sober*, not *light*. JOHNSON.

170. *The touches*] The features; *les traits*.

JOHNSON.

195. *I was never so be-rhimed since Pythagoras' time, that I was an Irish rat,*] Rosalind is a very learned lady. She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an Irish *rat*, and by some metrical charm was rhymed to death. The power of killing rats with rhymes Donne mentions in his *Satires*, and Temple in his *Treatises*. Dr. Grey has produced a similar passage from *Randolph*:

" ——————*My poets*
" *Shall with a satire, steeped in gall and vinegar,*
" *Rhyme them to death as they do* rats in Ireland."

JOHNSON.

So, in an address to the reader, at the conclusion of Ben Jonson's *Poetaster*:

" Rhime them to death as they do *Irish rats*
" In drumming tunes." STEEVENS.

Again in his *Staple of News*, 1625: " Or the fine madrigal in rhyme, to have run him out of the country like an *Irish rat*." MALONE.

203. ——*friends to meet*;] Alluding ironically to the proverb:

" Friends may meet, but mountains never greet."

See *Ray's Collection*. STEEVENS.

204. ——*but* mountains *may be removed with earthquakes, and so* encounter.] " Montes duo inter se concurrent, &c." says Pliny, *Hist. Nat.* lib. ii. c. 83. or in Holland's translation: " Two *hills* [removed by an earthquake] *encountered* together, charging as it were, and with violence assaulting one another, and retyring again with a most mighty noise." TOLLET.

212. *Out of all whooping!*] So, in the Old Ballad of *Yorke, Yorke for my money*, &c. 1584:

" And then was shooting *out of cry*
" The skantling at a handful nie."

Again, in the old bl. l. comedy called *Commons Conditions*:

" I have be-raced myself *out of crie*." STEEVENS.

213. *Good my complexion!*] *This is a mode of expression*, Mr. Theobald says, *which he cannot reconcile to common sense*. Like enough: and so too the Oxford editor. But the meaning is, *Hold good my complexion*, i. e. let me not blush. WARBURTON.

Dr.

Dr. Warburton's explanation may be just, but as he gives no example of such a meaning affixed to the words in question, we are still at liberty to suspend our faith, till some luckier critick shall decide. All I can add is, that I learn from the glossary to Phil. Holland's translation of Pliny's *Nat. Hist.* that *paint* for the face was in Shakspere's time called *complexions.* Shakspere likewise uses *complexion* for *disposition.*—— So, in the *Merchant of Venice:*

"It is the *complexion* of them all to leave their dam."

STEEVENS.

The meaning, I believe, is—*My native character, my female inquisitive disposition, canst thou endure this!*

For thus characterising the most beautiful part of the creation, let our author answer. MALONE.

215. *One inch of delay more is a South-sea of discovery.*] This is stark nonsense; we must read—*off* discovery, i. e. *from* discovery. "If you delay me one inch of time longer, I shall think this secret as far from discovery as the *South-sea* is." WARBURTON.

This sentence is rightly noted by the commentator as nonsense, but not so happily restored to sense. I read thus:

One inch of delay more is a South-sea. Discover, *I pr'ythee*; *tell me who is it quickly!*—When the transcriber had once made *discovery* from *discover, I,* he easily put an article after South-sea. But it may be read with still less change, and with equal probability. *Every inch of delay more is a* South-sea discovery: *Every delay,* however short, is to me tedious and irk-

some as the longest voyage, as a voyage of *discovery* on the *South-sea*. How much voyages to the South-sea, on which the English had then first ventured, engaged the conversation of that time, may be easily imagined. JOHNSON.

Of for *off* is frequent in the elder writers. A *South-sea of discovery* is a *discovery a South-sea off*—as far as the South-sea. FARMER.

Warburton's sophistication ought to have been reprobated, and the old, which is the only reading that can preserve the sense of Rosalind, restored. *A South-sea* of *discovery*, is not a discovery, *as* FAR OFF, but *as* COMPREHENSIVE as the South-sea; which, being the largest in the world, affords the widest scope for exercising curiosity. HENLEY.

243. ——*Garagantua's mouth*] Rosalind requires nine questions to be answered in *one word*. Celia tells her that a word of such magnitude is too big for any mouth but that of Garagantua the giant of Rabelais. JOHNSON.

Garagantua swallowed five pilgrims, their staves and all, in a sallad. It appears from the books of the Stationers-Company, that in 1592 was published, "*Garagantua* his Prophecie." And in 1594, "A booke entitled, The History of *Garagantua*." The book of *Garagantua* is likewise mentioned in Laneham's *Narrative of Q. Elizabeth's Entertainment at Kenelworth-Castle, in* 1575. STEEVENS.

250. *It is as easy to count* atomies] *Atomies* are those minute

minute particles discernible in a stream of sunshine that breaks into a darkened room. HENLEY.

.262. *Cry* holla *to thy tongue.*] *Holla* was a term of the manege, by which the rider restrained and *stopp'd* his horse. So, in our author's *Venus and Adonis*, 1593:

"What recketh he his rider's angry stir,
"His flattering *holla*, or his *stand I say?*

The word is again used in *Othello*, in the same sense as here:

"*Holla! stand there.*" MALONE.

264. ——my *heart.*] A quibble between *heart* and *hart.* STEEVENS.

291. ——*but I answer you right painted cloth,*] This alludes to the fashion in old tapestry hangings, of mottos and moral sentences from the mouths of the figures worked or printed in them. The poet again hints at this custom in his poem, called, *Tarquin and Lucrece:*

"*Who fears a sentence, or an old man's saw,*
"*Shall, by a* painted cloth, *be kept in awe.*"

THEOBALD.

The same allusion is common to many of our old plays. So, in a *Match at Midnight*, 1633:

"There's a witty posy for you.
"—No, no; I'll have one shall favour of a saw.—
"Why then 'twill smell of the *painted cloth.*"

Again, in the *Muse's Looking-Glass*, by Randolph, 1638;

"Then for the painting, I bethink myself
"That I have seen in *Mother Redcap*'s hall
"In *painted cloth* the story of the prodigal."

From

From this last quotation we may suppose that the rooms in publick-houses were usually hung with what Falstaff calls *water-work*. On these hangings, perhaps, moral sentences were depicted as issuing from the mouths of the different characters represented.

Again, in Sir Thomas More's *English Works*, printed by Rastell, 1557: "Mayster Thomas More in hys youth devysed in hys father's house in London, a goodly hangyng of fyne *paynted clothe*, with nine pageauntes, and verses over every of those pageauntes; which verses expressed and declared what the ymages in those pageauntes represented: and also in those pageauntes were paynted the thynges that the verses over them dyd (in effecte) declare."

Of the present phraseology there is an instance in *King John*:

"He *speaks plain cannon fire*, and bounce, and smoke."

STEEVENS.

This singular phrase may likewise be justified by another of the same kind in *K. Henry V*:

"I speak to thee *plain soldier*."

Again, in *Twelfth-Night*:

"He *speaks* nothing but *madman*."

There is no need of Sir T. Hanmer's alteration: "I answer you right *in the style of* painted cloth." We had before in this play: "*It is the* right *butter-woman's rate at market*." MALONE.

Sir T. Hanmer reads, *I answer you right*, in the style of the *painted cloth*. Something seems wanting, and I know not what can be proposed better. *I answer you*

you right painted cloth, may mean, I give you a true painted cloth answer; as we say, she talks *right Billingsgate*: that is, exactly such language as is used at Billingsgate. JOHNSON.

356. —*remov'd*] i. e. lonely.

359. ——*in-land man*;] Is used in this play for one *civilized*, in opposition to the *rustick* of the priest. So, Orlando before—*Yet am I* in-land *bred, and know some nurture*. JOHNSON.

See catch-word Alphabet.

385. ——*a* blue *eye*,] i. e. a blueness about the eyes. STEEVENS.

386. ——*an unquestionable spirit.*] That is, *unwilling to be conversed with.* CHAMIER.

See *Unquestionable*, catch-word Alphabet.

390. *Then your hose should be ungarter'd*, &c.] These seem to have been the established and characteristical marks by which the votaries of love were denoted in the time of Shakspere. So, in the *Fair Maid of the Exchange*, by Heywood, 1637: "Shall I, that have jested at love's sighs, now raise whirlwinds! Shall I, that have flouted *ah me's* once a quarter, now practise *ah me's* every minute? *Shall I defy hat-bands, and tread garters and shoe-strings* under my feet? Shall I fall to falling bands, and be a ruffian no longer? I must; I am now liegeman to Cupid, and have read all these informations in the book of his statutes." Again, in *A pleasant Comedy how to chuse a good Wife from a bad*, 1608:

"——I was

" ———I was once like thee
" A sigher, melancholy humorist,
" Crosser of arms, a goer *without garters*,
" A *hat-band hater*, and a busk-point wearer."
MALONE.

391. ——*point device*] i. e. exact, drest with finical nicety. See catch-word Alphabet. STEEVENS.

Point devise is a term in heraldry.

429. ——*to a living humour of madness*;] The sense requires us to read *loving* for *living*. * * *.

448. *Doth my simple* feature *content you?*] says the Clown to Audrey. " Your *features*, replies the wench. Lord warrant us, what *features?*" I doubt not, this should be your *feature!* Lord warrant us, *what's feature?* FARMER.

Feat and *feature*, perhaps had anciently the same meaning. The Clown asks, if the *features of his* face content her, she takes the word in another sense, i. e. *feats*, *deeds*, and in her reply seems to mean, what *feats*, i. e. what have you done yet? The courtship of Audrey and her gallant had not proceeded further, as Sir William Witwood says, than a little mouth-glew; but she supposes him to be talking of something which as yet he had not performed. STEEVENS.

458. ——*it strikes a man more dead than a great reckoning in a little room*;] Nothing was ever wrote in higher humour than this simile. A great reckoning, in a little room, implies that the entertainment was mean, and the bill extravagant. WARBURTON.

464. —*and what they swear in poetry*, &c.] This sentence

sentence seems perplexed and inconsequent, perhaps it were better read thus, *What they swear as lovers they may be said to feign as poets.* JOHNSON.

476. *A material fool!*] A fool with *matter* in him; a fool stocked with notions. JOHNSON.

See *Material* before, in catch-word Alphabet.

481. *I am foul.*] By *foul* is meant *coy* or *frowning*. HANMER.

I rather believe *foul* to be put for the rustick pronunciation of *full*. Audrey, supposing the Clown to have spoken of her as *a full slut*, says, naturally enough, *I am not a slut, though, I thank the gods, I am* foul, i. e. full. She was more likely to *thank the gods* for a belly-full, than for her being *coy* or *frowning*. TYRWHITT.

In confirmation of Mr. Tyrwhitt's conjecture, it may be observed, that in the song at the end of *Love's Labour Lost*, instead of "where ways be *foul*,"——we have in the first quarto of 1598—"where ways be *full*." In that and other old English books many words seem to have been spelt by the ear. MALONE.

Audrey says, she is not *fair* (i. e. *handsome*), and therefore prays the gods to make her *honest*. The Clown tells her that to cast *honesty* away upon a *foul slut* (i. e. an ill-*favoured dirty creature*), is to put meat in an unclean dish. She replies, she is no *slut* (no *dirty drab*) though in her great simplicity, she thanks the gods for her *foulness* (homelyness) i. e. for being as she is. Well, adds he, praised be the gods for thy *foulness*, sluttishness may come hereafter. REMARKS.

494. —*what though?*] What then. JOHNSON.

507. *Sir Oliver*] He that has taken his first degree at the university, is in the academical style called *Dominus*, and in common language was heretofore termed *Sir*. This was not always a word of contempt; the graduates assumed it in their own writings; so Trevisa the historian writes himself *Syr* John de Trevisa. JOHNSON.

We find the same title bestowed on many divines in our old comedies. So, in *Wily Beguiled*:

" ——*Sir John* cannot tend to it at evening prayer; for there comes a company of players to town on Sunday in the afternoon, and *Sir John* is so good a fellow, that I know he'll scarce leave their company to say evening prayer."

Again: " We'll all go to church together, and so save *Sir John* a labour." See Notes on *The Merry Wives of Windsor*, act i. scene 1. STEEVENS.

Degrees were at this time considered as the highest dignities; and it may not be improper to observe, that a clergyman, who hath not been educated at the universities, is still distinguished in some parts of North-Wales, by the appellation of *Sir John*, *Sir William*, &c. Hence the Sir Hugh Evans of Shakspere is not a Welsh knight who hath taken orders, but only a Welsh clergyman without any regular degree from either of the universities. See Barrington's *History of the Guedir Family*. NICHOLS.

517. —*God'ild you*] i. e. God *yield* you, God reward

reward you. See Notes on *Macbeth*, act i. scene 6. and catch-word Alphabet. STEEVENS.

522. ——*his* bow,] i. e. *his yoke*. STEEVENS.

542. *Not—O sweet Oliver, O brave*, &c.] The Clown dismisses Sir Oliver only because Jaques had alarmed his pride and raised his doubts, concerning the validity of a marriage solemnized by one who appears only in the character of an itinerant preacher. He intends afterwards to have recourse to some other of more dignity in the same profession. The latter part of the Clown's speech is only a repetition from some other ballad, or perhaps a different part of the same. STEEVENS.

Mr. Steevens's explanation is fully supported by the subsequent dialogue, between the Clown and Audrey, act v. scene 1.

Clo. We shall find a time, Audrey; patience, gentle Audrey.

Aud. 'Faith, *the priest was good enough, for all the old gentleman's saying*. MALONE.

O sweet Oliver. The epithet of *sweet* seems to have been peculiarly appropriated to *Oliver*, for which, perhaps, he was originally obliged to the old song before us. No more of it, however, than these two lines has as yet been produced. See Ben Jonson's *Underwood:*

"All the *mad* Rolands and *sweet* Olivers."

And, in *Every Man in his Humour*, p. 88. is the same allusion:

"Do not stink, sweet Oliver." TYRWHITT.

In the books of the Stationers-Company, Aug. 6, 1584, was entered by Richard Jones the ballad of,

" O *sweete Olyver*
" Leave me not behinde thee."

Again, " The answere of *O sweete Olyver.*"

Again, in 1586: " *O sweet Oliver* altered to the Scriptures." STEEVENS.

545. *Wind away*] *Wind away* and *wind off* are still used *provincially*: and I believe nothing but the *provincial* pronunciation is wanting to join the parts together. I read:

" Not—O sweet Oliver!
" O brave Oliver!
" Leave me not *behi' thee*——
" But—wind away,
" Begone, I say,
" I will not to wedding *wi' thee.*" FARMER.

Wind is used for *wend* in *Cæsar and Pompey*, 1607:

" *Winde* we then, Anthony, with this royal queen."

STEEVENS.

557. *Something browner than* Judas's:—] See notes on *The Merry Wives of Windsor*, act i. scene 4.

See *Judas*, catch-word Alphabet. STEEVENS.

559. *I'faith, his hair is of a good colour.*] There is much of nature in this petty perverseness of Rosalind; she finds fault in her lover, in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication.

JOHNSON.

565.

565. ——a nun of *winter's sisterhood*] This is finely expressed. Shakspere here means an *unfruitful sisterhood*, which had devoted itself to chastity. For as those who were of the sisterhood of the spring, were the votaries of Venus; those of summer, the votaries of Ceres; those of autumn, of Pomona; so these of the *sisterhood of winter* were the votaries of Diana; called, *of winter*, because that quarter is not, like the other three, productive of fruit or increase. On this account it is, that when the poet speaks of what is most *poor*, he instances it in *winter*, in these fine lines of *Othello*,

" *But riches endless is* as poor as winter
" *To him that ever fears he shall be poor.*"

The other property of winter that made him term them of its sisterhood is its coldness. So, in the *Midummer Night's Dream:*

" *To be a* barren sister *all your life,*
" *Chanting faint hymns to the* cold fruitless *moon.*"

WARBURTON.

573. ——*as concave as a cover'd goblet.*] Why a *cover'd?* Because a goblet is never kept *cover'd* but when *empty*. Shakspere never throws out his expressions at random. WARBURTON.

583. ——*much* question] i. e. conversation. See *Question*, catch-word Alphabet. STEEVENS.

590. ——*quite traverse, athwart*, &c.] An unexperienced lover is here compared to a *puny tilter*, to whom it was a disgrace to have his lance broken across, as it was a mark either of want of courage or address.

This happened when the horse flew on one side, in the career: and hence, I suppose, arose the jocular proverbial phrase *of spurring the horse only on one side.*

WARBURTON.

So, in *Northward Hoe*, 1607: "—melancholick like a *tilter*, that had *broke his staves foul* before his mistress."

STEEVENS.

A puny tilter, that breaks his staff like a noble *goose.* Sir T. Hanmer altered this to a *nose-quill'd* goose, but no one seems to have regarded the alteration. Certainly *nose-quill'd* is an epithet likely to be corrupted: it gives the image wanted, and may in a great measure be supported by a quotation from Turberville's *Falconrie.* "Take with you a *ducke*, and slip one of her *wing feathers*, and having thrust it through her *nares*, throw her out unto your hawke."

FARMER.

615. ———*will you sterner be*
Than he that dies *and lives by bloody drops?*]

I am afraid our bard is at his quibbles again. To *dye* means as well *to dip a thing in a colour foreign to its own*, as to *expire.* In this sense, contemptible as it is, the executioner may be said to *die* as well as *live* by *bloody drops.* Shakspere is fond of opposing these terms to each other.

In *K. John* is a play on words not unlike this:

"———*all with purpled hands*
"Dy'd *in the* dying *slaughter of their foes.*"

Camden has preserved an epitaph on a dyer, which has the same turn:

"He

" He that *dyed* so oft in sport,
" *Dyed* at last no colour for't."

So, Heywood, in his *Epigrams*, 1562:

" Is thy husband a *dyer*, woman? alack,
" Had he no colour to *dye* thee on but black?
" *Dieth* he oft? yea, too oft when customers call;
" But I would have him one day *die* once for all.
" Were he gone, *dyer* never more would I wed,
" *Dyers* be ever *dying*, but never dead."

STEEVENS.

He that lives and dies, i. e. he who, to the very end of his life, continues a common executioner. So, in the second scene of the fifth act of this play, " *live* and *die* a shepherd." TOLLET.

632. *The cicatrice and capable impressure*] Cicatrice is here not very properly used; it is the scar of a wound. *Capable impressure*, *hollow mark*. JOHNSON.

639. —— *power of fancy*,] *Fancy* is here used for *love*, as before in the *Midsummer Night's Dream*.

JOHNSON.

See *Fancy*, in catch-word Alphabet.

648. *That you insult, exult, and* all *at once*,] The speaker may mean thus: *Who might be your mother, that you insult, exult, and that too all in a breath*. Such is perhaps the meaning of *all at once*. STEEVENS.

649. *What though you have no beauty*] This was the reading of the old copy. It was recommended by a correspondent of Mr. Theobald to drop the *no*, and the passage in Lodge's *Rosalynde*, which Shakspere copied, authorises the omission:—" Because *thou art beautiful*, be not so coy." Mr. Malone however

thinks, that *no* was a misprint for *mo*, and therefore would read—*What though you have* mo *beauty*—the word *mo* being often used by Shakspere for *more*.

* * *

654. *Of nature's* sale-work :] those works that nature makes up carelessly and without exactness. The allusion is to the practice of mechanicks, whose *work* bespoke is more elaborate than that which is made up for chance customers, or to sell in quantities to retailers, which is called *sale-work*. WARBURTON.

659. *That can* entame *my spirits to your worship.*] So, in *Much Ado about Nothing* :

" *Taming* my wild heart to thy loving hand."

STEEVENS.

673. *Foul is most foul, being* foul *to be a scoffer* :] *The ugly seem most ugly, when,* though *ugly, they are scoffers.* JOHNSON.

677. ——*with her foulness,*] So, Sir T. Hanmer, the other editions, *your* foulness. JOHNSON.

689. ——— *though all the world could see,*
None could be so abus'd in sight as he.]

Though all mankind could look on you, none could be so *deceived* as to think you beautiful but he.

JOHNSON.

692. Dead shepherd, now I find thy saw of might :—
Who ever lov'd, that lov'd not at first sight ?]

The second of these lines is from Marlowe's *Hero and Leander*, 1637, sig. B b. where it stands thus :

" Where both deliberate, the love is slight :
" *Who ever lov'd, that lov'd not at first sight ?*"

This

This line is likewise quoted in *Belvidere, or the Garden of the Muses*, 1610, p. 29. and in *England's Parnassus*, printed in 1600, p. 261. STEEVENS.

Might not the poet have intended this, as an apostrophe to Marlow himlelf? HENLEY.

ACT IV.

Line 34. SWAM *in a gondola.*] That is, *been at* Venice, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion.

The fashion of travelling, which prevailed very much in our author's time, was considered by the wiser men as one of the principal causes of corrupt manners. It was therefore gravely censured by Ascham in his *Schoolmaster*, and by bishop Hall in his *Quo Vadis*; and is here, and in other passages, ridiculed by Shakspere. JOHNSON.

61. *A Rosalind of a better* leer *than you.*] i. e. of a better feature, complexion, or colour, than you. So, in P. Holland's *Pliny*, B. XXXI. c. ii. p. 403: "In some places there is no other thing bred or growing, but brown and duskish, insomuch as not only the cattel is all of that *'lere*, but also the corn on the ground, &c." The word seems to be derived from the Saxon *Hleare*, facies, frons, vultus. So it is used in *Titus Andronicus*, act iv. sc. 2. See *leer* in catchword Alphabet.

"Here's

" Here's a young lad fram'd of another *leer*."

TOLLET.

In the notes on the *Canterbury Tales* of Chaucer, vol. iv. p. 321, *Lere* is supposed to mean skin. So, in *Isumbras* MS. *Cott.* Cal. ii. fol. 129.

" His lady is white as wales bone,
" Here *lere* brygte to se upon,
" So faire a blosme on tre." STEEVENS.

100. —*chroniclers of that age*] Sir T. Hanmer reads, *coroners*, by the advice, as Dr. Warburton hints, of some anonymous critick. JOHNSON.

Mr. Edwards proposes the same emendation, and supports it by a passage in *Hamlet*:

" The *coroner* hath sat on her, and *finds it—Christian burial*."

I believe, however, the old copy is right. MALONE.

148. *I will weep for nothing, like* Diana *in the fountain.*]

Mr. Malone supposes an allusion here to some well known conduit: See *Diana*, catch-word Alphabet.

His conjecture is right. The allusion is to the Cross in Cheapside; the religious images with which it was ornamented, being defaced, as we learn from Stowe, in 1595: There was then set up, a curious wrought tabernacle of grey marble, and in the same an image alabaster of *Diana*, and water conveyed from the Thames, prilling from her naked breast. *Stowe, in Cheap Ward.*

Statues, and particularly that of *Diana*, with water conveyed through them to give them the appearance of

weeping

weeping figures, were anciently a frequent ornament of fountains. So in the *City Match*, act iii. sc. 3.

——————Now could I cry
Like any image in a fountain, which
Runs lamentations.

And again in Drayton:

Here in the garden, wrought by curious hands,
Naked *Diana* in the fountain stands.

Rosamond's Epistle to Henry II.

WHALLEY.

150. —*I will laugh like a hyen,*] The bark of the hyena very much resembles a loud laugh.

So, in *The Cobler's Prophecy*, 1594:

"You *laugh hyena* like, weep like a crocodile."

STEEVENS.

156. ——*make the doors*] See *Doors*, catch-word Alphabet.

161. —*Wit, whither wilt?*] This was an exclamation much in use, when any one was either talking nonsense, or usurping a greater share in conversation than justly belonged to him. The same expression occurs more than once in Taylor the water-poet, and seems to have been the title of some ludicrous performance.

STEEVENS.

Mr. Reed thinks the allusion may be to the following performance: "The Wil of Wit, Wit's Will or Wil's Wit, chuse you whether containing five discourses, the effects whereof follow: Reade and Judge: Newly corrected and amended, being the fifth time imprinted. Compiled by Nicholas Breton, gentleman, 4to. 1606."

167.

167. *You shall never take her without her answer,*] See Chaucer's *Marchantes Tale,* ver. 10138—10149:

" Ye, sire, quod Proserpine, and wol ye so?
" Now by my modre Ceres soul I swere,
" That I shal yeve hire suffisant answere,
" And alle women after for hire sake;
" That though they ben in any gilt ytake,
" With face bold they shul hemselve excuse,
" And bere hem doun that wolden hem accuse.
" For lacke of answere, non of us shul dien.
" Al had ye seen a thing with bothe youre eyen,
" Yet shul we so visage it hardely,
" And wepe and swere and chiden subtilly,
" That ye shull ben as lewed as ben gees."

TYRWHITT.

169. ——*make her fault her husband's occasion,*] That is, represent her fault as occasioned by her husband. Sir T. Hanmer reads, *her husband's* accusation. JOHNSON.

187. *I will think you the most* pathetical *break-promise.*] The same epithet occurs again in *Love's Labour Lost,* and with as little apparent meaning:

"————most *pathetical* nit." STEEVENS.

199. ——*to her own nest.*] So, in *Lodge's Rosalynde.*
" And I pray you (quoth Aliena) if your own robes were off, what metal are you made of that you are so satyricall against women? Is it not a foule bird defiles the owne nest?" STEEVENS.

224. *His leather skin and horns to wear.*] Shakspere seems to have formed this song on a hint afforded by the

the novel which furnished him with the plot of his play. "What news, Forrester? Hast thou wounded some deere, and lost him in the fall? Care not, man, for so small a losse; thy fees was but the *skinne*, the shoulders, and the *horns*." *Lodge's Rosalynd, or Euphues's Golden Legacie*, 1592. For this quotation the reader is indebted to Mr. Malone. STEEVENS.

233. The foregoing noisy scene was introduced only to fill up an interval, which is to represent two hours. This contraction of the time we might impute to poor Rosalind's impatience, but that a few minutes after we find Orlando sending his excuse. I do not see that by any probable division of the acts this absurdity can be obviated. JOHNSON.

234. *And here's much Orlando!*] Thus the old copy. The modern editors read, but without the least authority.

I wonder much, Orlando is not here. STEEVENS.

The word *much* should be explained. It is an expression of latitude, and taken in various senses. Here's *much* Orlando—i. e. Here is no Orlando, or we may look for him. We have still this use of it, as when we say, speaking of a person who we suspect will not keep his appointment, "Ay, you will be sure to see him there much!" WHALLEY.

282. *Vengeance* is used for *mischief*.] JOHNSON.

See catch-word Alphabet.

293. *Youth and kind*] *Kind* is the old word for *nature*. JOHNSON.

See *Kind*, catch-word Alphabet.

304. *I see that love hath made thee a tame* snake.] This term was in our author's time frequently used to express a poor contemptible fellow. So, in *Lord Cromwell*, 1602:

"——the poorest *snake*
"That feeds on lemons, pilchards, &c.

Again, in *Sir John Oldcastle*, 1600: "—and you, poor *snakes*, come seldom to a booty." MALONE.

311. *Purlieu*, says, *Manhood's Treaties on the Forest Laws*, c. 20. "Is a certaine territorie of ground adjoyning unto the forest, meered and bounded with unmoveable marks, meeres, and boundaries: which territories of ground was also forest, and afterwards disaforested againe by the perambulations made for the severing of the new forest from the old. REED.

328. —*napkin*, i. e. *handkerchief*.] *Naperia* Ital. STEEVENS.

See *Napkin*, in catch-word Alphabet.

336. *Within an hour* ;] We must read, *within two hours*. JOHNSON.

May not *within an hour* signify *within a certain time?* TYRWHITT.

337. ——of *sweet* and *bitter fancy*.] i. e. *love*, which is always thus described by our old poets, as composed of contraries. See a note on *Romeo and Juliet*, act i.

So, in Lodge's *Rosalynde*, 1592: "I have noted the variable disposition of *fancy*——a *bitter* pleasure wrapt in *sweet* prejudice." MALONE.

To trash for overtopping, i. e. "What suitors to check for their too great forwardness." Here another phrase of the field is joined with *to trash.* To *overtop* is when a hound gives his tongue above the rest, too loudly or too readily; for which he ought to be *trash'd* or rated. *Topper*, in the good sense of the word, is a common name for a hound. Shakspere is fond of allusions to hunting, and appears to be well acquainted with its language. This explication of *trash* illustrates a passage in the Bonduca of Beaumont and Fletcher, which has been hitherto misunderstood and misrepresented; and where the use of the word equally reflects light on our author. Act i. sc. 1.

"*Car.* I fled too,
"But not so fast: your jewel had been lost then,
"Young *Hengo* there; he *trash'd* me."

Here Bonduca and Nennius are accusing Caratach of running away from the Romans. Caratach answers, "It is very true, Nennius, that I fled from the Romans.—But recollect, I did not run so fast as you pretend: I soon stood still to defend your favourite youth *Hengo*:—He STOPPED my *flight*, and I saved his life." In this passage, where *trash* properly signifies *check*, the commentators substitute *trace*: a correction, which entirely destroys the force of the context, and the spirit of the reply. WARTON.

To *trash* likewise signifies to *follow*. So, in the *Puritan*, 1605: "A guarded lackey to run before it, and py'd liveries to come *trashing* after it." The repetition of the word *trash* is much in Shakspere's

manner, though in his worst. In a subsequent scene, Iago calls Bianca—*trash.* STEEVENS.

325. *I'll have our Michael Cassio on the hip*;] A phrase from the art of wrestling. JOHNSON.

326. *Rank garb*] I believe, means, *grossly*, i. e. *without mincing the matter.* So, in Marston's *Dutch Courtezan*, 1604:

"Whither, in the *rank* name of madness, whither?"

STEEVENS.

332. *Knavery's plain face is never seen*—] An honest man acts upon a plan, and forecasts his designs; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. JOHNSON.

335. —mere *perdition*—] *Mere* in this place signifies *entire.* See *Henry VIII.* act iii. line 598, &c.

STEEVENS.

338. —*his* addiction] The first quarto reads, his *mind.* STEEVENS.

359. *Our general* cast us—] That is, *appointed us to our stations.* To *cast the play*, is, in the style of the theatres, to assign to every actor his proper part.

JOHNSON.

Perhaps *cast* us, only means dismissed us, or *got rid of our company.* So, in one of the following scenes, "You are but now *cast* in his mood;" i. e. *turn'd out of your office in his anger*; and in the first scene it means to *dismiss.* STEEVENS.

370. —*an alarum*—] The *voice* may *sound* an *alarum* more properly than the *eye* can *sound* a *parley.*

JOHNSON.

The

The eye is often said to *speak*. Thus we frequently hear of the *language* of the *eye*. Surely that which can *talk* may, without any violent stretch of the figure, be allowed to *sound a parley*. The folio reads *parley* to *provocation*. REMARKS.

370. —*is it not an alarum to love?*—] The quartos read—'*tis* an alarm to love. STEEVENS.

384. —*craftily qualified*—] Slily mixed with water. JOHNSON.

399. *Three* lads *of Cyprus*,] The folio reads—Three *else* of Cyprus. STEEVENS.

401. *The very elements*—] As quarrelsome as the *discordia semina rerum*; as quick in opposition as fire and water. JOHNSON.

406. *If consequence do but approve my* dream,] Every scheme subsisting only in the imagination may be termed a *dream*. JOHNSON.

408. —*given me* a rouse, &c.] A *rouse* appears to be a quantity of liquor rather too large.

So in *Hamlet*, and in *The Christian turn'd Turk*, 1612:

" ——our friends may tell

" We drank a *rouse* to them." STEEVENS.

416. *A life's but a span*;] Thus the quarto. The folio reads:

" *Oh, man's* life's but a span." STEEVENS.

424. —*so exquisite*—] The quarto reads, *so expert*. STEEVENS.

434. *King Stephen*, &c.] These stanzas are taken from an old song, which the reader will find recovered and preserved in a curious work, entitled, *Relicks*

of Ancient Poetry, consisting of old heroick ballads, songs, &c. 3 vols. 12mo. JOHNSON.

So, in Greene's *Quip for an Upstart Courtier*: "*King Stephen* wore a pair of cloth breeches of a noble a pair, and thought them passing costly." STEEVENS.

437. —*lown.*] Sorry fellow, paltry wretch. JOHNSON.

476. *He'll watch the horologe a double set,*] If he have no drink, he'll keep awake while the clock strikes two rounds, or four-and-twenty hours.

Chaucer uses the word *horologe* in more places than one.

"Well sikerer was his crowing in his loge
"Than is a clock or abbey *horologe.*" JOHNSON.

487. —*ingraft infirmity*:] An infirmity *rooted*, *settled* in his constitution. JOHNSON.

Dr. Johnson's explanation seems to fall short of the poet's meaning. The qualities of a tree are so changed by grafting, that its fruit loses the properties of the original stock, and assumes those of the graft in their stead. Conformably to this idea, is the assertion of Hamlet concerning the same vice in his countrymen:

"They clepe us drunkards, &c." HENLEY.

496. —*into a twiggen bottle.*] A twiggen bottle is a *wicker'd bottle*; and so the quarto reads. STEEVENS.

509. —*Diablo*—] I meet with this exclamation in Marlow's *King Edward II.* 1622: "*Diablo?* what passions call you these?" STEEVENS.

513. —*I am hurt to death*—he dies.] *Montano* thinks he is mortally wounded, yet by these words he seems determined to continue the duel, and to kill his antagonist *Cassio*. So when *Roderigo* runs at *Cassio*, in the 5th act, he says—" Villain, thou dy'st." TOLLET.

He dies, i. e. he shall die. He may be supposed to say this as he is offering to renew the fight.

STEEVENS.

The first quarto reads—

'*Zounds*, I bleed still; I am hurt to death.

And adds in the margin—*he faints*. This shews that the words—*he dies*—were at first ignorantly inserted by the editors of the folio (where alone they are found) who were misled by Cassio's saying that he was "hurt to death;" and afterwards thinking it necessary to omit the oath that originally stood in this line, they absurdly supplied its place, by introducing this improper marginal direction into the text. MALONE.

516. —*all sense of place and duty?*] So Hanmer. The rest,

——*all place of sense and duty?* JOHNSON.

522. —*to carve* forth *his own rage*,] So the quarto. The reading of the folio—*for* his own rage, is perhaps better. MALONE.

524. ——*it frights the isle*

From her propriety.]—From her regular and *proper state*. JOHNSON.

529. *In quarter*—] In their quarters; at their lodging. JOHNSON.

Rather at *peace, quiet*. They had been on that very

spot (the court or platform, it is presumed, before the castle) ever since Othello left them, which can scarcely be called being *in their quarters*, or *at their lodging*. REMARKS.

It required one example, if no more, to evince that *in quarter* ever signified *quiet, at peace*.—Perhaps the tomohawk of criticism has never been thrown with more desperate dexterity than by this very Remarker, whose oscitancy in this instance exposes him to a severe retaliation. But little attention would have shewn, that the *them*, whom he speaks of Othello's having left, was *only* Cassio; who, being joined by Iago, where Othello (but not on the *platform*) had just left him, is dissuaded from setting the watch immediately; entreated to partake of a stoop of wine, in company with a brace of Cyprus gallants, then waiting without; and prevailed upon, though reluctantly, to invite them in. In this apartment the carousal happens, and wine is repeatedly called for, till at last Cassio, finding its too powerful effects, goes out to set the watch. At the proposal of Montano, himself and Iago follow Cassio towards the platform, and the latter sets on Roderigo to insult him. The scuffle ensues; an alarm is given, and Othello comes forth to inquire the cause. When, therefore, Iago answers:

I do not know:—friends all but now, even now
In *quarter*—

it is evident the *quarter* referred to, was *that apartment of the castle assigned to the officers on guard*, where Othello, after giving Cassio his orders, had, a little before,

before, left him; and where Iago, with his companions, immediately found him. HENLEY.

537. —*you are thus forgot?*] i. e. you have thus forgot yourself. STEEVENS.

543. *That you unlace*—] Slacken, or *loosen*. Put in danger of dropping; or perhaps strip of its ornaments. JOHNSON.

Dr. Johnson gives no reason for this interpretation. I believe that *unlace* in this passage means—"You UNLESS or ONLES your reputation," from the verb *Onleran*. HORNE TOOKE.

544. —*spend your rich opinion*—] Throw away and squander a reputation so valuable as yours. JOHNSON.

551. —*self charity*—] Care of one's self. JOHNSON.

556. *And passion, having my best judgment* collied,] Thus the folio reads, and I believe rightly. Othello means, that passion has discoloured his judgment. The word is used in *The Midsummer-Night's Dream*:

"——like lightning in the *collied* night."

To *colly* anciently signified to *besmut, to blacken as with coal*. So, in a comedy called *The Family of Love*, 1608.——"carry thy link a't'other side the way, thou *collow'st* me and my ruffe." The word (as I am assured) is still used in the midland counties.—*Colly*, however, is from *coal*, as *collier*. STEEVENS.

561. —*he that is* approv'd *in this offence*,] He that is convicted by proof, of having been engaged in this offence. JOHNSON.

566.

566. —*and on the court* and guard of *safety!*] This, it must be confessed, is the reading of all the old copies. Yet I have no doubt that the words were transposed by mistake at the press, when the first quarto was printed, which the other editions have followed. I would read:

——on *the court of guard* and safety.

The *court of guard* was formerly a military phrase, meaning *the guard-room.* The same phrase having occurred already in this play, act ii. line 232. puts the emendation proposed beyond a doubt: "—the lieutenant to-night watches on *the court of guard.*"—A similar mistake has happened again in the present scene, where, in the old copy we find—

Have you forgot all *place of sense* and duty?

instead of—all *sense of place*, &c. MALONE.

As a collocation of words as seemingly perverse occurs in the *Midsummer-Night's Dream*, and is justified there, in the following instance——

"I shall desire *you of* more acquaintance."

I forbear to disturb the text in the passage under consideration. STEEVENS.

568. *If partially* affin'd—] *Affin'd* is bound by proximity of relationship; but here it means related by nearness of office. In the first scene it is used in the former of these senses:

"If I, in any just term, am *affin'd*
"To love the Moor." STEEVENS.

607. *Lead him off.*] I am persuaded, these words were originally a marginal direction. In our old plays

plays all the stage directions were couched in imperative terms:—*Play musick—Ring the bell*—Lead him off.

MALONE.

620. —*there is more* offence, &c.] Thus the quartos. The folio reads—there is more *sense*, &c.

STEEVENS.

626. —*cast in his mood*—] Ejected in his anger.

JOHNSON.

632. —*and speak, parrot?*] A phrase signifying to act foolishly and childishly. So Skelton,

"These maidens full mekely with many a divers flour,
"Freshly they dress and make sweete my houre,
"With *spake parrot* I pray you full courteously thei saye."

WARBURTON.

670. —*for that he hath devoted, and given up himself to the contemplation, mark, and* devotement, *of her parts and graces.*—] I remember, it is said of Antony, in the beginning of his tragedy, that he who used to fix his eyes altogether on the dreadful ranges of war:

"——now bends, now turns,
"The office and *devotion* of their view
"Upon a strumpet's front."

This is finely expressed; but I cannot persuade myself that our poet would ever have said, any one *devoted* himself to the *devotement* of any thing. All the copies agree; but the mistake certainly arose from a single letter being turned upside down at press.

THEOBALD.

692. —*this advice is free*—] This counsel has an appearance

appearance of honest openness, of frank good-will.

JOHNSON.

Rather *gratis, not paid for*, as his advice to Roderigo was. HENLEY.

693. *Probable*] The old editions concur in reading *probal.* There may be such a contraction of the word, but I have not met with it in any other book. Yet, abbreviations as violent occur in our ancient writers.

STEEVENS.

696. *fruitful*] Corresponding to *benignus*, αφθονος.

HENLEY.

697. —*free elements*:] Liberal, bountiful, as the elements, out of which all things are produced.

JOHNSON.

704. —*to this* parallel *course*,] i. e. a course level, and even with his design. JOHNSON.

706. *When devils will their blackest sins* put on,
They do suggest—] When devils would *instigate* men to the commission of the most atrocious crimes. To *suggest*, in old language, is to *tempt*.

MALONE.

711. *I'll pour this pestilence*—] Pestilence, for poison. WARBURTON.

712. *That she* repeals *him*—] That is, recalls him.

JOHNSON.

717. *That shall enmesh them all.*—] A metaphor from taking birds in meshes. POPE.

Why not from the taking fish, for which purpose nets are more frequently used? MONCK MASON.

723. —*a little more wit,*] Thus the folio. The first quarto reads—and *with that wit.* STEEVENS.

731. *Though other things grow fair against the sun,*
Yet fruits, that blossom first, will first be ripe.]
Of many different things, all planned with the same art, and promoted with the same diligence, some must succeed sooner than others, by the order of nature. Every thing cannot be done at once; we must proceed by the necessary gradation. We are not to *despair* of slow events any *more* than of tardy fruits, while the causes are in regular progress, and the fruits *grow fairer against the sun.* Hanmer has not, I think, rightly conceived the sentiment; for he reads,

Those fruits which blossom first, are not first *ripe.*

I have therefore drawn it out at length, for there are few to whom that will be easy which was difficult to Hanmer. JOHNSON.

741. —will *draw*] The old copies read—*to* draw, which may be right, and consistent with the tenor of this interrupted speech. Iago is still debating with himself concerning the means to perplex Othello.

STEEVENS.

742. *bring him* jump] *Unexpectedly:*—an expression taken from the bound, or start, with which we are shocked, at the sudden and unlooked-for appearance of any offensive object. HENLEY.

ACT III.

Line 3. *WHY, masters, have your instruments been in Naples, that they speak i' the nose thus?*] The venereal disease first appeared at the siege of Naples.

JOHNSON.

When Mr. Stuart, in sifting the grounds of evidence relative to the Douglas cause, pressed Menager to account for La Marr's assertion, that he had passed ten months at *Naples*, though he never had been in Italy:—the answer was, "that his friend was very much of a *libertin*, and that he had often suffered by the *maladie venerienne*; and that as that disease in France often goes under the name of the *maladie de Naples*, from whence it came, La Marr, by the *voyage de Naples*, had probably meant to intimate, that he had lately *passé le grand remede pour la maladie venerienne*." Letters to Lord Mansfield, from Andrew Stuart, Esq; No. iii. p. 19. HENLEY.

13. —*of all loves.*—] The folio reads—*for love's sake.* STEEVENS.

20. —*vanish into air.*] So the folio and one of the quartos. The eldest quarto reads—Vanish *away*.

STEEVENS.

52. *To take the safest occasion by the front,*] This line is wanting in the folio. STEEVENS.

61. *I am much bound to you.*] This speech is omitted in the first quarto. STEEVENS.

63. —*state* :] The folio reads—*senate*. MALONE.

72. *As if the* case *were his.*] The folio reads—As if the *cause* were his. STEEVENS.

84. *That policy may either last so long,*] He may either of himself think it politick to keep me out of office so long, or he may be satisfied with such slight reasons, or so many accidents may make him think my re-admission at that time improper, that I may be quite forgotten. JOHNSON.

93. *I'll watch him tame*—] It is said, that the ferocity of beasts, insuperable and irreclaimable by any other means, is subdued by keeping them from sleep. JOHNSON.

Hawks and other birds are tamed by keeping them from sleep, and it is to the management of those Shakspere alludes.

In the *Booke of Haukyng, Huntyng*, &c. bl. let. no date: "*Wake* her all nyght, and on the morrowe all daye, and then she will be previ enough to be reclaymed." STEEVENS.

119. *His present reconciliation* take:] To *take his reconciliation*, may be to accept the submission which he makes in order to be reconciled. JOHNSON.

121. —*and not in* cunning,] *Cunning*, for design, or purpose, simply. WARBURTON.

127. *To suffer with him*:] The first quarto reads—I suffer with him. MALONE.

141. ——*the wars must make examples*
Out of their best——] The severity of military discipline must not spare the *best men* of the army,

when their punishment may afford a wholesome *example.* JOHNSON.

146. —*so* mammering *on?*] To hesitate, to stand in suspense. The word often occurs in old English writings, and probably takes its original from the French *m'Amour*, which men were apt often to repeat when they were not prepared to give a direct answer. HANMER.

I find the same word in *Acolastus*, a comedy, 1540: "I stand in doubt, or in a *mamorynge* between hope and fear." STEEVENS.

159. ——*full of* poize—] *i. e.* of weight. So, in *The Dumb Knight*, 1633:

"They are of *poize* sufficient—" STEEVENS.

168. *Excellent* wretch!—*Perdition catch my soul,*
But I do love thee! &c.] The meaning of the word *wretch*, is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea, which perhaps all tenderness includes, of feebleness, softness, and want of protection. Othello, considering Desdemona as excelling in beauty and virtue, soft and timorous by her sex, and by her situation absolutely in his power, calls her, *Excellent wretch!* It may be expressed:

Dear, harmless, helpless Excellence. JOHNSON.

Sir *W. D'Avenant* uses the same expression in his *Cruel Brother*, 1630, and with the same meaning. It occurs twice: "*Excellent wretch!* with a timorous modesty she stifleth up her utterance." STEEVENS.

169.

169. ——*when I love thee not,*

Chaos is come again.] When my love is for a moment suspended by suspicion, I have nothing in my mind but discord, tumult, perturbation, and confusion. JOHNSON.

There is another meaning possible. *When I cease to love thee, the world is at an end*; i. e. there remains nothing valuable or important. The first explanation may be more elegant, the second is perhaps more easy. Shakspere has the same thought in his *Venus and Adonis*:

" For he being dead, with him his beauty slain,
" And, beauty dead, black *Chaos comes again.*"

STEEVENS.

The passage does not strike me in the same light in which it appeared to Dr. Johnson; as *Othello* hath not at this time the smallest doubt of his wife's fidelity. He means, I think, to say—*ere I cease to love thee, the world itself shall be reduced to its primitive chaos.* Shakspere probably preferred—" Chaos *is* come again," to " Chaos *shall* come again,"—as more bold and expressive. *Muretus*, a poet of the sixteenth century, has exactly the same thought:

" Tunc meo elabi possis de pectore, Lacci,
" Aut ego, dum vivam, non meminisse tui?
" Ante vel istius mundi compage soluta
" Tetras *in antiquum sit reditura Chaos.*"

The meaning of Shakspere appears very clearly from the following passage in the *Winter's Tale*, where the same thought is more fully expressed:

" ——It cannot fail
" But by the violation of my faith—and then
" Let nature crush the sides of the earth together,
" And mar the seeds within." MALONE.

179. —*her.*] So all the old copies. Rowe altered the word to *it.* MALONE.

189. —*By heaven he echoes me,*
As if there were some monster in his thought, &c.]
Thus the eldest quarto. The second quarto reads:

——Why dost thou echo me,
As if there were some monster in thy thought, &c.

The folio reads:

——Alas! thou echo'st me,
As if, &c.—— STEEVENS.

207. *They are* cold dilations *working from the heart,*
That passion cannot rule.] The old copies uniformly give, *close dilations,* except that the earlier quarto has *close denotements*; which was the author's first expression, afterwards changed by him, not to *cold dilations,* for *cold* is read in no ancient copy: nor, I believe, to *close dilations,* but to *close delations*; to *occult* and *secret accusations, working* involuntarily *from the heart,* which, though resolved to conceal the fault, cannot rule its *passion* of resentment. JOHNSON.

This reading is so much more elegant than the former, that one cannot help wishing it to be right. But *delations* sounds to me too classical to have been used by Shakspere.

The old reading—close *dilations* (in the sense of *secret expositions of the mind*) is authorized by a book of

of that age, which our author is known to have read: —" After all this foul weather follows a calm *dilatement* of others' too forward harmfulness."—*Rosalynde* or *Euphues golden Legacie*, by Thomas Lodge, 1592.

MALONE.

Cold delations is the reading of the three latter folios.

REMARKS.

213. *Or, those that be not, 'would they might seem* none!] I believe the meaning is, *'would they might no longer seem*, or bear the shape of *men*. JOHNSON.

Perhaps the meaning is, *'would they might not seem* honest! MALONE.

227. *Keep leets and law-days*—] *Leets*, and *law-days*, are synonymous terms. " *Leet* (says Jacob, in his *Law Dictionary*) is otherwise called a *law-day*." They are there explained to be courts, or meetings of the *hundred*, " to certify the king of the good manners and government of the inhabitants," and to inquire of all offences that are not capital. The poet's meaning will now be plain.—*Who has a breast so little apt to form ill opinions of others, but that foul suspicions will sometimes mix with his fairest and most candid thoughts, and erect a court in his mind, to inquire of the offences apprehended.*

STEEVENS.

233. Though *I, perchance, am vicious in my guess,*] Not to mention that, in this reading, the sentence is abrupt and broken, it is likewise highly absurd. I beseech you give yourself no uneasiness from my unsure observance, *though* I am vicious in my guess. For his being an ill guesser was a reason why Othello

should not be uneasy: in propriety, therefore, it should either have been, *though I am not vicious*, or *because I am vicious*. It appears then we should read:

I do beseech you,
Think, *I, perchance, am vicious in my guess.*

Which makes the sense pertinent and perfect.

WARBURTON.

Though I—perchance, am vicious in my guess,] That abruptness in the speech which Dr. Warburton complains of, and would alter, may be easily accounted for. Iago seems desirous by this ambiguous hint, *Though I*—to inflame the jealousy of Othello, which he knew would be more effectually done in this manner, than by any expression that bore a determinate meaning. The jealous Othello would fill up the pause in the speech, which Iago turns off at last to another purpose, and find a more certain cause of discontent, and a greater degree of torture arising from the doubtful consideration how it might have concluded, than he could have experienced had the whole of what he inquired after been reported to him with every circumstance of aggravation.

We may suppose him imagining to himself, that Iago mentally continued the thought thus, *Though I—know more than I choose to speak of.*

I believe nothing is here wanting, but to regulate the punctuation:

Iago. I do beseech you—
Though I, perchance, am vicious in my guess,
As, I confess, it is my nature's plague

To

To spy into abuses; and, oft, my jealousy
Shapes faults that are not—that your, &c.

HENLEY.

Vicious in my guess does not mean that he is an *ill-guesser*, but that he is apt to put the worst construction on every thing he attempts to account for.

STEEVENS.

236. —*that your wisdom yet,*] Thus the folio. The quarto thus:

—I intreat you then,
From one that so imperfectly *conjects*,
You'd take no notice———

To *conject*, i. e. to *conjecture*, is a verb used by other writers. So, in *Acolastus*, a comedy, 1540:

"Now reason I, or *conject* with myself."

Again,

"I cannot forget thy saying, or thy *conjecting* words."

STEEVENS.

256. —*which doth* mock
The meat it feeds on—] i. e. loathes that which nourishes and sustains it. This being a miserable state, Iago bids him beware of it. The Oxford Editor reads:

———*which doth* make
The meat it feeds on.———

Implying that its suspicions are unreal and groundless, which is the very contrary to what he would here make his general think, as appears from what follows:

That cuckold lives in bliss, &c.

In

In a word, the villain is for fixing him jealous: and therefore bids him beware of jealousy, not that it was an *unreasonable*, but a *miserable* state; and this plunges him into it, as we see by his reply, which is only

O misery! WARBURTON.

I have received Hanmer's emendation; because *to mock*, does not signify *to loath*; and because, when Iago bids Othello *beware of jealousy, the green-eyed monster*, it is natural to tell why he should beware, and for caution he gives him two reasons, that jealousy *often* creates its own cause, and that, when the causes are real, jealousy is misery. JOHNSON.

In this place, and some others, to *mock* seems the same with to *mammock*. FARMER.

If Shakspere had written—*a* green-ey'd monster, we might have supposed him to refer to some creature existing only in his particular imagination; but *the* green-ey'd monster, seems to have reference to an object as familiar to his readers as to himself.

It is known that the *tyger* kind have *green eyes*, and always play with the victim to their hunger, before they devour it. Thus, a jealous husband, who discovers no certain cause why he may be divorced, continues to sport with the woman whom he suspects, and, on more certain evidence, determines to punish. There is no beast that can be literally said to *make* its own food, and therefore I am unwilling to receive the emendation of Hanmer, especially as I flatter myself that a glimpse of meaning may be produced from the ancient reading.

In

In *Antony and Cleopatra* the contested word occurs again:

"——tell him
" He *mocks* the pauses that he makes."

i. e. he plays wantonly with those intervals of time which he should improve to his own preservation.

Should such an explanation be admissible, the advice given by Iago will amount to this:—*Beware, my lord, of yielding to a passion which as yet has no proofs to justify its access. Think how the interval between suspicion and certainty must be filled. Though you doubt her fidelity, you cannot yet refuse her your bed, or drive her from your heart; but, like the capricious savage, must continue to sport with one whom you wait for an opportunity to destroy.*

A similar idea occurs in *All's Well that Ends Well*:

"——so lust doth *play*
" With what it loathes."

Such is the only sense that I am able to draw from the original text. What I have said, may be liable to some objections, but I have nothing better to propose. That jealousy is *a monster* which often *creates* the suspicions on which it feeds, may be well admitted according to Hanmer's proposition; but is it *the* monster? (*i. e.* a well known and conspicuous animal) or whence has it *green eyes? Yellow* is the colour which Shakspere appropriates to jealousy. It must be acknowledged that he afterwards characterizes it as

——a monster,
Begot upon itself, born on itself:

but

but yet—"What damned minutes counts he o'er, &c." is the best illustration of my attempt to explain the passage. To produce Hanmer's meaning, a change in the text is necessary. I am counsel for the old reading. STEEVENS.

Yellow is not always the colour which Shakspere appropriates to jealousy; for we meet in *The Merchant of Venice:*

"——shudd'ring fear, and *green-ey'd* jealousy."

By "*the* green-ey'd monster," I believe, Shakspere only means—*that* green-eyed monster, which doth mock, &c. If we understand it in this way, it is the same as if he had said—*a* green-ey'd monster.

The passage alluded to by Mr. Steevens, in my opinion, strongly confirms the emendation proposed by Sir Thomas Hanmer [*make*]:

It is, strictly speaking, as false, that any monster can *beget* or be *born* on itself, as it is, that any monster can make his own food; but, poetically, both are equally true of that monster, JEALOUSY.

In *Measure for Measure*, act i. edit. 1623, *make* is printed instead of *mock*. MALONE.

It is so difficult, if not impossible, to extract any sense from this passage as it stands, even by the most forced construction of it; and the slight amendment proposed by Hanmer renders it so clear, elegant, and poetical, that I am surprised the editors should hesitate in adopting it, and still more surprised they should reject it. As for Mr. Steevens's objection, that the definite article is used, not the indefinite, he surely need

need not be told in the very last of these plays, that Shakspere did not regard such minute inaccuracies, which may be found in every play he wrote.

When Mr. Steevens compares the jealous man, who continues to sport with the woman he suspects, and is determined to destroy, to the tyger who plays with the victim of his hunger, he forgets that the meat on which jealousy is supposed to feed, is not the woman who is the object of it, but the several circumstances of suspicion which jealousy itself creates, and which cause and nourish it. So Æmilia, at the end of the third act in answer to Desdemona, who speaking of Othello's jealousy says,

Alas the day! I never gave him cause.

Replies,

But jealous fools will not be answered so;
They are not jealous ever for the cause,
But jealous, for they are jealous—'tis a monster
Begot upon itself, born on itself.

This passage is a strong confirmation of Hanmer's reading.

The same idea occurs in Massinger's *Picture*, where Matthias, speaking of the groundless jealousy he entertained of Sophia's possible inconstancy, says,

" ——but why should I nourish
" A fury here, and with *imagin'd food*,
" Holding no real ground, on which to raise
" A building of suspicion she was ever,
" Or can be false?"

Imagin'd food, is food created by imagination, the

food

food that jealousy makes and feeds on.

MONCK MASON.

In order to make way for one alteration, Mr. Monck Mason is forced to foist in another; or else poor Shakspere must be arraigned for a blunder of which he is totally guiltless. This gentleman's objections both to the text in its present state, and to Mr. Steevens's most happy illustration of it, originate entirely in his own misconception, and a jumble of figurative with literal expressions. To have been consistent with himself he should have charged Mr. Steevens with maintaining, that it was the property of a jealous husband, first to *mock* his WIFE, and afterwards to *eat* her.

In act v. line 321, the word *mocks* occurs in a sense somewhat similar to that in the passage before us.

Æmil. O mistress, villany hath made *mocks* with love!—

HENLEY.

260. —*strongly* loves!] Thus the quarto; the folio—*soundly* loves.

STEEVENS.

263. *But riches, fineless*—] Unbounded, endless, unnumbered treasures.

JOHNSON.

263. —*as poor as* winter,] Finely expressed: *winter* producing no fruits.

WARBURTON.

273. *To such* exsuffolate *and blown surmises*,] This odd and far-fetched word was made yet more uncouth in all the editions before Hanmer's, by being printed, *exsufflicate*. The allusion is to a bubble. Do not think, says the Moor, that I shall change the noble designs that now employ my thoughts, to suspicions

picions which, like bubbles *blown* into a wide extent, have only an empty shew without solidity; or that, in consequence of such empty fears, I will close with thy inference against the virtue of my wife. JOHNSON.

273. —*blown surmises,*

Matching your inference.] That is—such as you have mentioned in describing the torments of jealousy. The part of Iago's speech particularly alluded to, is that where he says,

But, Oh, what damned moments counts he o'er,
Who doats, yet doubts; suspects, yet strongly loves. MONCK MASON.

277. *Where virtue is, these* are most *virtuous*:] An action in itself indifferent, grows *virtuous* by its end and application. JOHNSON.

I know not why the modern editors, in opposition to the first quarto and folio, read *most* instead of *more*.

A passage in *All's Well that Ends Well*, is perhaps the best comment on the sentiment of Othello: "I have those good hopes of her, education promises: his disposition she inherits; which *makes fair gifts fairer.*" *Gratior e pulchro veniens et corpore virtus.* STEEVENS.

Most is the reading of the second folio. REMARKS.

291. *Out of* self-bounty *be abus'd*;—] *Self-bounty*, for inherent generosity. WARBURTON.

292. —*our country disposition*——

In Venice——] Here Iago seems to be a Venetian. JOHNSON.

There is nothing in any other part of the play, properly understood, to imply otherwise. HENLEY.

295. *Is not to* leave *undone, but* keep *unknown.*] The folio, perhaps more clearly, reads:

Is not to leave'*t* undone, but keep'*t* unknown.

STEEVENS.

298. *And, when she seem'd*—] This and the following argument of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise and produce, are, in the sum of life, obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act, by which kindness was sought, puts an end to confidence.

The same objection may be made, with a lower degree of strength, against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, that the same violence of inclination, which caused one irregularity, may stimulate to another: and those who have shewn, that their passions are too powerful for their prudence, will, with very slight appearances against them, be censured, as not very likely to restrain them by their virtue. JOHNSON.

303. *To seel her father's eyes up, close as* oak—] The *oak* is (I believe) the most *close-grained* wood of general use in England. *Close as oak*, means, *close as the grain of the oak.* I see no cause for alteration.

To *seel* is an expression taken from falconry.

STEEVENS.

To

To *seel*, signifies to hood-wink, see before.

314. *To grosser* issues,] *Issues*, for conclusions.

WARBURTON.

318. *My speech would fall into such vile* success,] *Success*, for succession, *i. e.* conclusion; not prosperous issue. WARBURTON.

I rather think there is a depravation, and would read:

My speech will fall into such vile excess.

If *success* be the right word, it seems to mean *consequence* or *event*, as *successo* is used in Italian.

JOHNSON.

I think *success* may, in this instance, bear its common interpretation. What Iago means, seems to be this: "Should you do so, my lord, my words would be attended by such an infamous degree of success, as my thoughts do not even aim at." Iago, who counterfeits the feelings of virtue, might have said, *fall into success*, and *vile success*, because he would appear to Othello, to wish that the inquiry into Desdemona's guilt might prove fruitless and unsuccessful.

STEEVENS.

The following passages will perhaps be considered as proofs of Dr. Johnson's explanation.

Palace of Pleasure, bl. let.

"Then the poor desolate women, fearing lest their case would sorte to some pitifull *successe*."

Promos and Cassandra, 1578:

"God forbyd all hys hope should turne to such *successe*."

HENDERSON.

329. —will *most rank,*] *Will,* is for wilfulness. It is so used by Ascham. A *rank will* is *self-will* overgrown and exuberant. JOHNSON.

347. *You shall by that perceive him, and his means,*] You shall discover whether he thinks his best *means,* his most powerful *interest,* is by the solicitation of your lady. JOHNSON.

348. —*strain his* entertainment] Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. JOHNSON.

354. *Fear not my government.*] Do not distrust my ability to contain my passion. JOHNSON.

357. —*with a* learned *spirit,*] The construction is, He knows with a learned spirit all qualities of human dealings. JOHNSON.

358. —*If I do prove her* haggard,] A *haggard* is a particular species of hawk. It is *difficult to be reclaimed,* but not *irreclaimable.*

From a passage in *Vittoria Corombona,* it appears that *haggard* was a term of reproach sometimes applied to a wanton: "Is this your perch, you *haggard?* fly to the stews."

Turbervile says, that "the *haggart* falcons are the most excellent birds of all other falcons." *Latham* gives to the *haggart* only the second place in the *valued file.*——*Haggard,* however, had a popular sense, and was used for *wild* by those who thought not on the language of falconers. STEEVENS.

359. *Though that her* jesses *were my dear heart-strings,*]

strings,] *Jesses* are short straps of leather tied about the foot of a hawk, by which she is held on the fist.

HANMER.

In Heywood's comedy, called *A Woman killed with Kindness*, 1617, a number of these terms relative to hawking occur together:

"Now she hath seiz'd the fowl, and 'gins to plume her;

"Rebeck her not; rather stand still and check her.

"So: seize her gets, her *jesses*, and her bells."

STEEVENS.

360. *I'd whistle her off, and let her down the wind*

To prey at fortune.—] The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If, therefore, a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. This was told me by the late Mr. Clark.

JOHNSON.

I'll whistle her off, &c.] This passage may possibly receive illustration from a similar one in Burton's Anatomy of Melancholy, p. 2. sect. 1. mem. 3. "As a long-winged hawke, when he is first *whistled off the fist*, mounts aloft, and for his pleasure fetcheth many a circuit in the ayre, still soaring higher and higher, till he comes to his full pitch, and in the end, when the game is sprung, comes down amaine, and *stoupes* upon a sudden."

PERCY.

Again, in Beaumont and Fletcher's *Bonduca*:

" —he that basely
" *Whistled* his honour *off to the wind*, &c."

STEEVENS.

363. *Chamberers*] *i. e.* men of intrigue. So, in the Countess of Pembroke's *Antonius*, 1590:

" Fal'n from a souldier to a *chamberer*."

STEEVENS.

The sense of *chamberers* may be ascertained from *Rom.* xiii. 13, where *μη* KOITAIΣ is rendered, in the common version, "*not in* CHAMBERING." HENLEY.

374. *—forked plague—*] In allusion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. JOHNSON.

Or rather, the *forked plague* is the cuckold's horns. PERCY.

Dr. Johnson's may be right. I meet with the same thought in Middleton's comedy of *A Mad World my Masters*, 1608:

" While the broad arrow, with the *forked head*,
" Misses his brows but narrowly."

And, in *King Lear*,

" ——though the *fork invade*
" The region of my heart."——

Mr. Malone supports the explanation of Dr. Percy, by the following passage in Machin's *Dumb Knight*, 1633:

" Women, why were you made for man's affliction?
" You devils, shap'd like angels, through whose deeds
" Our *forked shames* are made most visible."

Again,

Again, from *Tarlton's Newes out of Purgatorie*: "—dub the old Squire Knight of the *forked order*."

STEEVENS.

379. *Desdemona comes*:] Thus the quartos. The folio reads: *Look where she comes.* STEEVENS.

379. —*the* generous *islanders*] Are the islanders of *rank, distinction.* So, in *Measure for Measure*:

"The *generous* and gravest citizens
"Have hent the gates."

Generous has here the power of *generosus*, Lat. This explanation, however, may be too particular.

STEEVENS.

387. *Your napkin*, &c.] That is, *handkerchief.* See *As You Like It*, act iv. line 328. STEEVENS.

396. ——*I'll have the work* ta'en out.] That is, copied. Her first thoughts are, to have a copy made of it for her husband, and restore the original to Desdemona. But the sudden coming in of Iago, in a surly humour, makes her alter her resolution, to please him. The same phrase afterwards occurs between Cassio and Bianca. BLACKSTONE.

399. *I nothing, but to please his fantasy.*] Thus the folio. The quarto, 1622, reads:

I nothing *know but for* his fantasy. STEEVENS.

413. ——*to the advantage*, &c.] I being *opportunely* here, took it up. JOHNSON.

422. *Be not you known* on't] The folio reads—

Be not *acknowne* on't. STEEVENS.

Thus, in *The Life of Ariosto*, subjoined to Sir John Harrington's translation of *Orlando*, p. 418, edit. 1607:

"Some

" Some say, he was married to her privilie, but durst not be *acknowne* of it." PORSON.

432. ——*I did say so:*——] As this passage is supposed to be obscure, I shall attempt an explanation of it.

Iago first ruminates on the qualities of the passion which he is labouring to excite; and then proceeds to comment on its effects. *Jealousy* (says he) *with the smallest operation on the blood, flames out with all the violence of sulphur*, &c.

——I did say so;
Look where he comes!——

i. e. I knew that the least touch of such a passion would not permit the Moor to enjoy a moment of repose:—I have just said that jealousy is a restless commotion of the mind; and look where Othello approaches, to confirm the propriety and justice of my observation. STEEVENS.

433. ——*nor mandragora,*] The *mandragoras* or *mandrake*, has a soporifick quality, and the ancients used it when they wanted an opiate of the most powerful kind. Thus, in *Antony and Cleopatra:*

" —Give me to drink *mandragora.*"

STEEVENS.

435. *Shall ever medicine thee to that sweet sleep,*
Which thou hadst *yesterday.*] The old quarto reads,

Which thou owedst *yesterday.*

And this is right, and of much greater force than the common reading: not to sleep, being finely called

defrauding

defrauding the day of a debt of nature.

WARBURTON.

To *owe* is, in our author, oftener to *possess*, than *to be indebted*, and such was its meaning here; but as that sense was growing less usual, it was changed unnecessarily by the editors to *hadst*; to the same meaning more intelligibly expressed. JOHNSON.

To *owe* is used by the common people in Norfolk and Suffolk, almost universally in Shakspere's sense.

* * *.

443. *What sense had I*, &c.] A similar passage to this and what follows it, is found in an *unpublished* tragi-comedy by Thomas Middleton, called THE WITCH.

" I feele no ease, the burthen's not yet off
" So long as the abuse sticks in my knowledge.
" Oh, 'tis a paine of hell to know one's shame!
" Had it byn hid and don, it had ben don happy,
" For he that's ignorant lives long and merry."

Again:

" Had'st thou byn secret, then had I byn happy,
" And had a hope (like man) of joies to come.
" Now here I stand a stayne to my creation,
" And, which is heavier than all torments to me,
" The understanding of this base adultery, &c."

This is uttered by a jealous husband who supposes himself to have just destroyed his wife.—

Again, *Iago* says:

Dangerous conceits, &c.—
——with a little act upon the blood
Burn like the mines of sulphur.

Thus

Thus *Sebastian*, in Middleton's play:——

"When a suspect doth catch once, it burnes maynely."

A scene between *Francisca* and her brother *Antonio*, when she first excites his jealousy, has likewise several circumstances in common with the dialogue which passes between *Iago* and *Othello* on the same subject.

This piece contains also a passage very strongly resembling another in *Hamlet*, who says:—"I am but mad north-north-west: when the wind is southerly, I know a hawk from a hand-saw."——Thus, *Almachildes*:—"There is some difference betwixt my joviall condition and the lunary state of madnes. I am not quight out of my witts: I know a bawd from an aqua-vitæ shop, a strumpet from wild fire, and a beadle from brimstone."

For a further account of this MS. play, see a note on Mr. Malone's *Attempt to ascertain the order in which the pieces of Shakspere were written*:—Article, *Macbeth*.

STEEVENS.

445. *I slept the next night well, was free and merry*;] Thus the quartos. The folio reads:

I slept the next night well, *fed well*; was free and merry.

STEEVENS.

454. *Farewel the plumed troop, and the big wars*——

Farewel the neighing steed, &c.] In a very ancient drama entitled *Common Conditions*, printed about 1576, Sedmond, who has lost his sister in a wood, thus expresses his grief:

"But

" But farewell now, my coursers brave, attrapped to the ground,
" Farewell! adue all pleasures eke, with comely hauke and hounde!
" Farewell ye nobles all, farewell eche marsial knight,
" Farewell ye famous ladies all, in whom I did delight!
" Adue my native soile, adue Arbaccus kyng,
" Adue eche wight, and marsial knight, adue eche living thyng!"

One is almost tempted to think that Shakspere had read this old play. MALONE.

456. *The spirit-stirring drum, th' ear-piercing fife,*] In mentioning the *fife* joined with the *drum*, Shakspere, as usual, paints from the life; those instruments accompanying each other being used in his age by the English soldiery. The fife, however, as a martial instrument, was afterwards entirely discontinued among our troops for many years, but at length revived in the war before the last. WARTON.

460. ——*whose rude throats*] So Milton. *P. L.* b. 6.

" From those *deep-throated* engines, &c."

The quarto, 1622, reads—whose *wide* throats. STEEVENS.

466. —mine *eternal soul,*] Perhaps the quarto, 1622, more forcibly reads:

——*man*'s eternal soul.

Shakspere might have designed an opposition between *man* and *dog*. STEEVENS.

475. —*abandon all* remorse;] I believe, *remorse* in this instance, as in many others, signifies *pity*. STEEVENS.

477. *Do deeds to make heaven weep,*] So, in *Measure for Measure*:

"Plays such fantastick tricks before high heaven,
"*As make the angels weep.*" STEEVENS.

483. *That* liv'st] Thus the quarto. The folio—*that lov'st*— STEEVENS.

491. *By the world*, &c.] This speech is not in the first edition. POPE.

505. *Behold her* tupp'd?] A ram in Staffordshire and some other counties is called a *tup*. So, in the first act:

——an old black ram
Is *tupping* your white ewe. STEEVENS.

513. *Were they as* prime *as goats*—] *Prime* is *prompt*, from the Celtic or British *Prim*. HANMER.

So, in the *Vow-breaker, or the Faire Maid of Clifton*, 1636:

"More *prime* than goats or monkies in their prides." STEEVENS.

519. *Give me a* living *reason*—] The reading of the folio is smoother:

Give me a living reason she's disloyal.
MALONE.

What Othello here demands is *actual* proof, arising from some positive FACT. HENLEY.

539.

539. —*a foregone* conclusion :] *Conclusion*, for fact. WARBURTON.

540. Othel. *'Tis a shrewd doubt*, &c.] The old quarto gives this line, with the two following, to Iago; and rightly. WARBURTON.

I think it more naturally spoken by Othello, who, by dwelling so long upon the proof, encouraged Iago to enforce it. JOHNSON.

544. ——*yet, we* see *nothing done*;] This is an oblique and secret mock at Othello's saying, *Give me the ocular proof.* WARBURTON.

557. *Now do I see 'tis* true.——] The old quarto reads,

Now do I see 'tis time.———

And this is Shakspere's, and has in it much more force and solemnity, and preparation for what follows; as alluding to what he had said before:

———*No, Iago!*
I'll see *before I doubt, when I doubt, prove;*
And, on the proof, there is no more but this,
Away at once with love *or jealousy.*

This *time* was now come. WARBURTON.

560. —*thy hollow* hell!] Warburton proposed to read *cell.*

The hollow hell is the reading of the folio. The epithet *hollow* gives the idea of what Milton calls,

" ———the void profound
" Of unessential night." STEEVENS.

And, in *Paradise Lost*, b. I. ver. 314. the same epithet and subject occur.

" He call'd so loud that all the *hollow* deep
" Of *hell* resounded." H. T. W.

561. ——hearted *throne,*] *Hearted* throne, is the heart on which thou wast *enthroned.* JOHNSON.

Iago uses the same word, though with a meaning somewhat different:

—My cause is *hearted.* STEEVENS.

A passage in *Twelfth Night* fully supports the reading of the text, and Dr. Johnson's explanation of it:

" It gives a very echo to the *seat*
" Where *Love* is *thron'd.*" MALONE.

562. —*swell, bosom,* &c.] i. e. *swell,* because the fraught is of poison. WARBURTON.

567. —*Like to the Pontic sea,* &c.] This simile is not in the first edition. POPE.

When Shakspere grew acquainted with such particulars of knowledge, he made a display of them as soon as opportunity offered. He found this in the Second Book and 97th Chapter of Pliny's *Nat. Hist.* as translated by Philemon Holland, 1601: " And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth backe againe within Pontus." STEEVENS.

573. —*a* capable *and wide revenge*

Capable] Ample; capacious. So, in *As You Like It:*

" The cicatrice and *capable* impressure."

It may, however, mean *judicious.* In *Hamlet* the word is often used in the sense of *intelligent.* What Othello says in another place, seems to favour this

latter interpretation :

Good ; good ;—the *justice* of it pleases me.

MALONE.

574. —*by yond'* marble *heaven,*] In *Soliman and Perseda*, 1599, I find the same expression :

" Now by the *marble* face of the welkin," &c.

STEEVENS.

So, in Marston's *Antonio and Melida*, 1602 :

" And pleas'd the *marble* heavens." MALONE.

581. *The* execution—] The first quarto reads *excellency*. STEEVENS.

582. ——*let him command,*

And to obey, shall be in me remorse,

What bloody business ever.] Thus all the old copies, to manifest depravation of the poet's sense. Mr. Pope has attempted an emendation, but with his old luck and dexterity :

Not *to obey, shall be in me remorse,* &c.

I read, with the change only of a single letter :

Nor, *to obey, shall be in me remorse,* &c.

i. e. Let your commands be ever so bloody, remorse and compassion shall not restrain me from obeying them. THEOBALD.

——*Let him command,*

And to obey, shall be in me remorse,

What bloody business ever.] Thus the old copies read, but evidently wrong. Some editions read, *Not to obey*; on which the editor, Mr. Theobald, takes occasion to alter it to, *Nor to obey* ; and thought he had much mended matters. But he mistook the

sound end of the line for the corrupt; and so by his emendation, the deep-designing Iago is foolishly made to throw off his mask, when he had most occasion for it; and without any provocation, stand before his captain a villain confessed; at a time, when, for the carrying on his plot, he should make the least show of it. For thus Mr. Theobald forces him to say, *I shall have no remorse to obey your commands, how bloody soever the business be.* But this is not Shakspere's way of preserving the unity of character. Iago, till now, pretended to be one, who, though in the trade of war he had slain men, yet held it the very stuff of the conscience to do no contrived murder; when, of a sudden, without cause or occasion, he owns himself a ruffian without *remorse.* Shakspere wrote and pointed the passage thus:

——*Let him command,*
And to obey shall be in me REMORD.
What bloody business ever.

i. e. however the business he sets me upon may shock my honour and humanity, yet I promise to go through with it, and obey without reserve. Here Iago speaks in character, while the sense and grammar are made better by it.

So Skelton:

" *And if so him fortune to write and plaine,*
" *As sometimes he must vices* remorde."

And again:

" *Squire, knight, and lord,*
" *Thus the churche* remorde." WARBURTON.

Of

Of these two emendations, I believe, Theobald's will have the greater number of suffrages; it has at least mine. The objection against the propriety of the declaration in Iago, is a cavil; he does not say that he has no principle of remorse, but that it shall not operate against Othello's commands. *To obey shall be in me*, for *I will obey you*, is a mode of expression not worth the pains here taken to introduce it; and the word *remorde* has not in the quotation the meaning of *withhold*, or *make reluctant*, but of *reprove*, or *censure*; nor do I know that it is used by any of the contemporaries of Shakspere.

I will offer an interpretation, which, if it be received, will make alteration unnecessary, but it is very harsh and violent. Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business*, and in me it shall be an act, not of cruelty, but *of tenderness*, *to obey him*; not of malice to others, but of *tenderness* for him. If this sense be thought too violent, I see nothing better than to follow Pope's reading, as it is improved by Theobald.

JOHNSON.

Mr. Upton, in his *Critic. Observ.* p. 200, proposes to read:

And to obey shall be in me no *remorse.*

This reading the author of *The Revisal* approves; and Mr. Edwards seems to acquiesce in that of Theobald.

The different emendations of different commentators are laid before the publick for its determination on their merits; and I believe the present one, who

is to throw in his conjecture with the rest, may say at last with Deiphobus,

——*explebo numerum, reddarque tenebris.*

Iago offers in the most solemn manner, to risque himself for the service of Othello. *Let him command,* says he, *whatever bloody business,* and the *remorse* that follows the perpetration of such a deed shall *be entirely my own.* It shall be *remorse in me, in me alone.* I not only undertake to execute the bloody part of the business, but likewise to take upon myself the *horrors* of *remorse,* inseparable from the action. Iago makes use of this specious argument, the better to prevail on Othello to entrust the murder to his hands.

After all, I believe Dr. Johnson's interpretation to be the best; and can only claim the merit of supporting his sense of the word *remorse,* i. e. *pity* by the following instances:

In *King Edward* III. 1599, that prince speaking to the citizens of Calais:

"But for yourselves, look you for no *remorse.*"

Again, in *Sir John Oldcastle,* 1600:

"Here stand I craving no *remorse* at all."

I could add many more instances, but shall content myself to observe, that the sentiment of Iago bears no small resemblance to that of *Arviragus* in *Cymbeline*:

"I'd let a parish of such Clotens' blood,
"And praise myself for charity." STEEVENS.

If I am not deceived, this passage has been entirely mistaken. I read:

"Let

" Let *him* command!
" An' to obey shall be in *me* remorse,
" What bloody business ever——"

And for *if* is sufficiently common: and *Othello*'s impatience breaks off the sentence; I think, with additional beauty. FARMER.

Before I saw Dr. Johnson's edition of Shakspere, my opinion of this passage was formed, and written, and thus I understood it: " Let him command any bloody business, and to obey shall be in me an act of pity and compassion for wrong'd Othello." *Remorse* frequently signifies pity, mercy, compassion, or a tenderness of heart, unattended with the stings of a guilty conscience. TOLLET.

The sentiment of Iago seems to be this:—whatever bloody deed he may command me to perpetrate, my zeal to serve him shall cause that which, in *another*, would be *remorse*, in *me* to be *obedience*.

The poet finely discriminates between the extremes of wickedness in the sexes, when he makes Lady Macbeth invoke *preternatural aid* to produce an effect similar to that which Iago accomplishes by the exertion only of *his own resolution*, act i. line 361.

——————Come, you spirits!
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to *remorse*;
That no compunctious visitings of nature
Shake my fell purposes, &c. HENLEY.

And

And to obey *shall be in me* remorse.] This mode of speaking is not confined to Shakspere. Thus in *Purchas's Pilgrim*, vol. iv. 1196:

"It could *not be in them* to make resistance!"

HENDERSON.

584. *What bloody work soever.*] So the quartos. The folio:

What bloody *business ever.* STEEVENS.

603. *To tell you*, &c.] This and the following speech are wanting in the first quarto. STEEVENS.

611. Clown. *I will catechize the world for him; that is, make questions, and* by *them answer.*] This *Clown* is a fool to some purpose. He was to go seek for one; he says, he will ask for him, and by his own questions make answer. Without doubt we should read, *and* bid *them answer*; i. e. the world; those whom we question. WARBURTON.

By *them answer.*] There is no necessity for changing the text. It is the clown's play to wrench what is said, from its proper meaning. Sir T. More hath briefly worked his character: "he plaieth the iester, nowe with skoffinge, and nowe with his overthwarte woords, to prouoke all to laughter." His design here was to propose such questions as might elicit the information sought for from him, and therefore, BY his *questions* he might be enabled to *answer.* HENLEY.

622. *—cruzadoes:—*] A coin so called from the cross stamped upon it. JOHNSON.

638. *Hot, hot, and moist:*] Ben Jonson seems to have attempted a ridicule on this passage, in *Every Man*

out

out of his Humour, act v. sc. ii. where Sogliardo says to Saviolina: "How does my sweet Lady? *hot and moist?* beautiful and lusty?" STEEVENS.

Ben Jonson was ready enough on all occasions to depreciate and ridicule our author, but in the present instance, I believe, he must be acquitted; for *Every Man out of his Humour* was printed in 1600, and written probably in the preceding year; at which time, we are almost certain that *Othello* had not been exhibited.

MALONE.

646. —*The hearts of old gave hands*;
But our new heraldry *is hands, not hearts.*] It is evident that the first line should be read thus:

The hands of old gave hearts:

Otherwise it would be no reply to the preceding words,

For 'twas that hand that gave away my heart:

Not so, says her husband: *The hands of old indeed gave hearts; but the custom now is to give hands without hearts.* The expression of *new heraldry* was a satirical allusion to the times. Soon after James the First came to the crown, he created the new dignity of baronets, for money. Amongst their other prerogatives of honour, they had an addition to their paternal *arms*, of a hand *gules* in an escutcheon *argent*. And we are not to doubt but that this was the *new heraldry* alluded to by our author: by which he insinuates, that some then created had *hands* indeed, but not *hearts*: that is, *money* to pay for the *creation*, but no *virtue* to purchase the *honour*. James's pretence for raising money by this creation, was

was the reduction of Ulster, and other parts of Ireland; the memory of which he would perpetuate by that addition to their arms, it being the arms of Ulster.

WARBURTON.

The historical observation is very judicious and acute; but of the emendation there is no need. She says, that her hand gave away *her heart*. He goes on with his suspicion, and the hand which he had before called *frank*, he now terms *liberal*; then proceeds to remark, that *the hand was formerly given by the heart*; but now it neither gives it, nor is given by it.

JOHNSON.

I think, with Dr. Warburton, that the new order of baronets is here again alluded to. See *Merry Wives of Windsor*, act ii. and Spelman's Epigram cited in the note.

BLACKSTONE.

—*our new* heraldry, &c.] I believe this to be only a figurative expression, without the least reference to king James's creation of baronets. The absurdity of making Othello so familiar with British heraldry, the utter want of consistency as well as policy in any sneer of Shakspere at the badge of honours instituted by a prince, whom on all other occasions he was solicitous to flatter, and at whose court this very piece was acted in 1613, very strongly incline me to question the propriety of Dr. Warburton's historical explanation.

STEEVENS.

651. —*salt and* sorry *rheum*—] The old quartos has,

——*salt and* sullen *rheum*——

That

That is, a *rheum absolutely troublesome.* I think this better. JOHSNON.

658. *That handkerchief*

Did an Egyptian to my mother give :] In the account of this tremendous handkerchief, are some particulars which lead me to think, that here is an allusion to a fact, heightened by poetical imagery. It is the practice in the eastern regions, for persons of both sexes to carry handkerchiefs very curiously wrought. In the MS. papers of Sir John Chardin, that great oriental traveller, is a passage which fully describes the custom. "The mode of wrought handkerchiefs (says this learned inquirer), is general in Arabia, in Syria, in Palestine, and in all the Turkish empire. They are wrought with a needle, and it is the amusement of the fair sex there, as among us the making tapestry and lace. The young women make them for their fathers, their brothers, and by way of preparation before hand for their spouses, bestowing them as favours on their lovers. They have them almost constantly in their hands in those warm countries, to wipe off sweat." But whether this circumstance ever came to Shakspere's knowledge, and gave rise to the incident, I am not able to determine. WHALLEY.

674. *A sybil,* &c.] This circumstance, perhaps, is imitated by Ben Jonson in the *Sad Shepherd :*

" A Gypsan lady, and a right beldame,

" Wrought it by moon-shine for me, and star-light," &c. STEEVENS.

674. —*number'd*——

The sun to course——] i. e. number'd the sun's courses: badly expressed. WARBURTON.

The expression is not very infrequent? we say, *I counted the clock to strike four*: so she *number'd* the sun *to course*, to run *two hundred compasses*, two hundred annual circuits. JOHNSON.

675. —*to* course—] The first quarto reads—to *make*— STEEVENS.

678. *And it was dy'd in* mummy,—] The balsamick liquor running from *mummies*, was formerly celebrated for its anti-epileptic virtues. We are now wise enough to know, that the qualities ascribed to it are all imaginary; and yet I have been informed, that this fanciful medicine still holds a place in the shops where drugs are sold. So, in *The Bird in a Cage*, by Shirley, 1633:

"—make *mummy* of my flesh, and sell me to the apothecaries."

Again, in *The Honest Lawyer*, 1616:

"That I might tear their flesh in mamocks, raise
"My losses, from their carcases turn'd *mummy*."

STEEVENS.

678. —*which the skilful*
Conserv'd of maidens' hearts.] Thus the folio. The quarto reads——*with the skilful*
Conserves, &c. STEEVENS.

684. —*rash?*] Is *vehement, violent.* JOHNSON.

699. *I pray talk me of Cassio.*] This and the following

ing

ing short speech are omitted in all ancient editions but the first quarto. STEEVENS.

721. —*the* office *of my heart*,] The elder quarto reads,

——*the* duty *of my heart.*

The author used the more proper word, and then changed it, I suppose, for fashionable diction; but, as fashion is a very weak protectress, the old word is now ready to resume its place. JOHNSON.

729. *And* shoot *myself up*——] This is the reading of one of the early quartos. The folio, and all the modern editions, have,

And shut *myself up*—— JOHNSON.

The quarto 1630 (like the folio) reads,

And shut *myself up*——

I cannot help thinking this reading to be the true one. The idea seems taken from the confinement of a monastick life. The words, *forc'd content*, help to confirm the supposition. The meaning will therefore be, "I will put on a constrained appearance of being "contented, and shut myself up in a different course "of life, no longer to depend on my own efforts, but "to wait for relief from the accidental hand of cha-"rity."

Shakspere uses the same expression in *Macbeth*:

"——and *shut up*
"In measureless content."

Again, in *All's Well that Ends Well*:

"Whose basest stars do *shut us up* in wishes."

STEEVENS.

I cannot agree with Mr. Steevens in approving of the present reading, nor of course, in his explanation of this passage; but think the quarto right, which reads *shoot* instead of *shut*.—To say that a man will shut himself up in a course of life, is language such as Shakspere would never make use of, even in his most whimsical or licentious moments.

One of the meanings of the verb *to shoot*, is to *push suddenly*, or to *push forward*; and in that sense it is used in this place. Cassio means to say, that if he finds he has no chance of regaining the favour of the general, he will push forward into some other line of life, and seek his fortune; but I think it probable we ought to read—And shoot myself *upon* some other course, instead of *up in* some other course.

MONCK MASON.

Mr. Mason's explanation is a very forced one.—It appears from the information of Iago, that Cassio had not long been a soldier. Before Othello promoted him, for his good offices in respect to Desdemona, he was "a great arithmetician, a counter-caster;" and now, being discarded from the military line, he purposes to *confine*, or *shut himself up*, as he formerly had, within the limits of a new profession.

HENLEY.

734. —*in favour*————] In *look*, in *countenance*.

JOHNSON.

737. —*within the blank of his displeasure*,] Within the *shot* of his anger. JOHNSON.

751.

751. —*some unhatch'd practice,*] Some treason that has not taken effect. JOHNSON.

762. —(*unhandsome* warrior *as I am*)] How this came to be so blundered, I cannot conceive. It is plain Shakspere wrote,

———*unhandsome* wrangler *as I am.*

So, in *Antony and Cleopatra:*

"———*fie,* wrangling *queen.*" WARBURTON.

Unhandsome warrior, is evidently *unfair assailant.* JOHNSON.

791. —*more* convenient *time*] The folio has,

———*more* continuate *time;*

Time *less interrupted,* time which I can call more my own. It gives a more distinct image than *convenient.* JOHNSON.

The word occurs again in *Timon:*

" ——breath'd as it were,
" To an untirable and continuate goodness."

STEEVENS.

793. *Take me this work out.*] The meaning is not, Pick out the work, and leave the ground plain; but Copy this work in another handkerchief. JOHNSON.

So, in a comedy, by Middleton, called *Women beware of Women:*

" ——she intends
" To *take out* other works in a new sampler."

STEEVENS.

So, in Hearne's *Liber Niger Scaccarii,* vol. ii. p. 578. 581. and 585. " to *take out* the arms," means to copy them. TOLLET.

812. *Why, I pray you?*] This and the following speech are wanting in the first quarto. STEEVENS.

819. —*I must be circumstanc'd.*] i. e. your civility is now grown conditional. WARBURTON.

Rather, I must give way to circumstances.

MONCK MASON.

ACT IV.

Line 8. NAKED *in bed, Iago, and not mean harm?*

It is hypocrisy against the devil:] This observation seems strangely abrupt and unoccasioned. We must suppose that Iago had, before they appeared in this scene, been applying cases of false comfort to Othello; as that though the parties had been even found in bed together, there might be no harm done; it might be only for the trial of their virtue; as was reported of the Romish saint Robert D'Arbrissel and his nuns. To this we must suppose Othello here replies; and like a good Protestant. For so the sentiment does but suit the character of the speaker, Shakspere little heeds how these sentiments are circumstanced.

WARBURTON.

Hypocrisy against the devil, means hypocrisy to cheat the devil. As common hypocrites cheat men, by seeming good, and yet living wickedly; these men would cheat the devil, by giving him flattering hopes,

and

and at last avoiding the crime which he thinks them ready to commit. JOHNSON.

11. *The devil their virtue tempts*, and *they tempt heaven.*] The true reading, without question, is this:

The devil their virtue tempts not; *they tempt heaven.*

i. e. they do not give the devil the trouble of throwing temptations in their way: they seek them out themselves, and so tempt heaven by their presumption.

WARBURTON.

There is no need for any alteration. The true key to the explanation of this passage may be found in St. Matthew iv. 7. The poet's idea, is, that *the devil tempts their virtues*, by stirring up their passions, and *they tempt heaven*, by placing themselves in such a situation as makes it scarcely possible to avoid falling by the gratification of them. HENLEY.

Shakspere had probably in view a very popular book of his time, *The Beehive of the Roman Church.* "There was an old wife, called *Julia*, which would take the young men and maides, and lay them together in a bed. And for that they should not one byte another, nor kicke backewardes with their heeles, she did lay a crucifix between them." FARMER.

25. *Boading to all—*] Thus all the old copies. The moderns less grammatically,

Boding to ill—— JOHNSON.

The raven was thought to be a constant attendant on a house, in which there was infection. So, in Marlowe's *Jew of Malta*, 1633:

" Thus like the sad presaging *raven*, that tolls
" The sick man's passport in her hollow beak,
" And in the shadow of the silent night
" Does shake contagion from her sable wing."

MALONE.

32. *Convinc'd or* supplied *them*,] I cannot understand the vulgar reading. I read, *convinc'd or* suppled. My emendation makes the sense of the passage easy and intelligible: that there are some such long-tongued knaves in the world, who, if they through the *force of importunity extort* a favour from their mistress, or if through *her own fondness* they make her *pliant* to their desires, cannot help boasting of their success. To *convince*, here, is not, as in the common acceptation, to make sensible of the truth of any thing by reasons and arguments: but to *overcome*, *get the better of*, &c. So in *Macbeth*, act i.

" ——his two chamberlains
" Will I, with wine and wassel so *convince.*"

Again, in the same play, act iv.

" —— their malady *convinces*
" The great assay of art."

THEOBALD.

46. —*to confess and be hang'd*—] This is a proverbial saying. And in one of the old collection of small Poems there is an epigram on it. All that remains of this speech, including the words *to confess*, is wanting in the first quarto. STEEVENS.

49. —*shadowing passion*—] The modern editions have left out *passion*. JOHNSON.

49. —*without some instruction.*—] The starts and broken reflections in this speech have something very terrible, and shew the mind of the speaker to be in inexpressible agonies. But the words we are upon, when set right, have a sublime in them that can never be enough admired. The ridiculous blunder of writing *instruction* for *induction* (for so it should be read) has indeed sunk it into arrant nonsense. Othello is just going to fall into a swoon; and, as is common for people in that circumstance, feels an unusual mist and darkness, accompanied with horror, coming upon him. This, with vast sublimity of thought, is compared to the season of the sun's eclipse, at which time the earth becomes shadowed by the *induction*, or bringing over of the moon between it and the sun. This being the allusion, the reasoning stands thus: "My nature "could never be thus overshadowed, and falling, as it "were, into dissolution, for no cause. There must "be an *induction* of something; there must be a real "cause. My jealousy cannot be merely imaginary. "Ideas, *words* only, could not shake me thus, and "raise all this disorder. My jealousy therefore must "be grounded on matter of fact." Shakspere uses this word in the same sense, in *Richard* III.

"A dire *induction* am I witness to."

Marston seems to have read it thus in some copy, and to allude to it in these words of his *Fame*:

"Plots ha' you laid? *inductions* dangerous!"

WARBURTON.

This

This is a noble conjecture, and, whether right or wrong, does honour to its author. Yet I am in doubt whether there is any necessity of emendation. There has always prevailed in the world an opinion, that when any great calamity happens at a distance, notice is given of it to the sufferer by some dejection or perturbation of mind, of which he discovers no external cause. This is ascribed to that general communication of one part of the universe with another, which is called sympathy and antipathy; or to the secret monition, *instruction*, and influence of a superior Being, which superintends the order of nature and of life. Othello says, *Nature could not invest herself in such shadowing passion without* instruction. *It is not words that shake me thus.* This passion, which spreads its clouds over me, is the effect of some agency more than the operation of words; it is one of those notices which men have of unseen calamities. JOHNSON.

However ingenious Dr. Warburton's note may be, it is certainly too forced and far-fetched. Othello alludes only to Cassio's dream, which had been invented and told him by Iago. When many confused and very interesting ideas pour in upon the mind all at once, and with such rapidity that it has not time to shape or digest them, if it does not relieve itself by tears (which we know it often does, whether for joy or grief) it produces stupefaction and fainting.

Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shews, that all the proofs are present at once to his mind,

mind, which so overpowers it, that he falls into a trance, the natural consequence. Sir J. REYNOLDS.

50. *Noses, ears, and lips :*] Othello is imagining to himself the familiarities which he supposes to have passed between Cassio and his wife. So, in the *Winter's Tale:*

" Cheek to cheek,—meeting *noses*—
" Kissing with inside *lip*," &c.—

If this be not the meaning, we must suppose he is meditating a cruel punishment for Desdemona and her suspected paramour:

" ———raptis
" *Auribus*, et truncas inhonesta vulnere *nares*."

STEEVENS.

73. *A* horned *man*—] In *Much Ado about Nothing*, I omitted to attempt the illustration of a passage where Benedick says—" there is no staff more honourable than one *tipt with horn*." Perhaps he alludes to the staff which was anciently carried before a challenger. Thus, in Stowe's *Chronicle*, edition 1615, p. 669: " —his baston (a staffe of an elle long, made taperwise, *tipt with horne*) &c. was borne before him."

STEEVENS.

80. *in those* unproper *beds*,] *Unproper*, for common.

WARBURTON.

So, in *The Arcadia*, by Shirley, 1640:

" Ever woman shall be common.—
" Every woman common! what shall we do with all the *proper* women in *Arcadia?*
" They shall be common too." STEEVENS.

88. —*list.*] The obvious meaning of *list*, is *bounds*. Keep your temper, says Iago, within the *bounds of patience.* COLLINS.

So, in *King Henry* V. act v. sc. 2: "—you and I cannot be confined within the weak *list* of a country fashion."

Again, in *King Henry* IV. Part I.

"The very *list*, the very utmost bound,
"Of all our fortunes."

Again, in *All's Well that Ends Well*, act ii. sc. 1. "—you have restrain'd yourself within the *list* of too cold an adieu." STEEVENS.

89. —*ere while, mad with your grief,*] Thus the first quarto. The folio reads:

——o'erwhelmed with your grief. STEEVENS.

94. —*encave yourself.*] Hide yourself in a private place. JOHNSON.

101. *Or shall I say, your're all in all* in *spleen,*] I read:

Or shall I say, you're all in all a *spleen.*

I think our author uses this expression elsewhere. JOHNSON.

A hair-brain'd Hotspur, govern'd by a *spleen*. The old reading, however, is not inexplicable. We still say, such one is *in* wrath, *in* the dumps, &c. The sense therefore is plain. Again, in *The Midsummer Night's Dream:*

"That, in *a spleen*, unfolds both heaven and earth."—— STEEVENS.

116. *And his* unbookish *jealousy*—] *Unbookish*, for ignorant. WARBURTON.

135. *Do you triumph*, Roman? *do you triumph?*] Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought Roman into his thoughts. *What* (says he) *you are now* triumphing *as great as a Roman?* JOHNSON.

136. —*a customer!*——] A common woman, one that invites custom. JOHNSON.

So, in *All's Well that Ends Well:*

"I think thee now some common *customer.*"

STEEVENS.

143. *Have you scor'd me?*—] Have you made my reckoning? have you settled the term of my life? The old quarto reads, *stored* me. Have you disposed of me? have you laid me up? JOHNSON

To *score* originally meant no more than to cut a notch upon a tally, or to mark out a form by indenting it on any substance. Spenser, in the first Canto of his *Fairy Queen*, speaking of the cross, says:

"Upon his shield the like was also *scor'd.*"

Again, b. ii. c. 9:

"——why on your shield, so goodly *scor'd*,
"Bear you the picture of that lady's head?"

But it was soon figuratively used for setting a *brand* or *mark* of disgrace on any one. "Let us *score* their backs," says Scarus, in *Antony and Cleopatra*; and it is employed in the same sense on the present occasion.

STEEVENS.

151. —*by this hand*—] This is the reading of the first quarto. STEEVENS.

162.

162. —*fitchew!*—] A pole-cat. POPE.

Shakspere has in another place mentioned the lust of this animal. Cassio tells Iago, that she is as lewd as the *pole-cat*, but of better scent, the pole-cat being a very stinking animal. JOHNSON.

A *pole-cat* was anciently one of the cant terms for a strumpet. STEEVENS.

200. —*No, my heart is turn'd to stone; I strike it and it hurts my hand.*—] This thought, as often as it occurs to Shakspere, is sure to be received, and as often counteracts his *pathos*. STEEVENS.

251. —*atone them,*—] Make them *one*; reconcile them. JOHNSON.

Few words have occasioned the spilling of so much Christian ink as the word *atone*, which is here used in its proper sense. So likewise in *Cymbeline*, act i.

" *To* atone *my countryman and you.*"

Again, in *As you Like It*, act v. line 338.

" Then there is mirth in heaven,
" When earthly things made even
" *Atone* together."

This expression is formed by the coalescence of the words *at one*, the verb to *set*, or some equivalent being omitted. Thus, in the *acts*:—" he shewed himself to them as they strove and would have *set* them AT ONE again." and in *The Beehive of the Romish Church*: " through which God is *made* AT ONE with us, and hath forgiven us our sins." HENLEY.

270. *If that the earth would teem*, &c.] If women's tears could impregnate the earth. By the doctrine of equivocal

equivocal generation, new animals were supposed producible by new combinations of matter. See Bacon. JOHNSON.

271. *Each drop she* falls] To *fall* is here a verb active. So, in *The Tempest:*

" —when I rear my hand, do you the like,
" To *fall* it on Gonzalo." STEEVENS.

284. *Proceed you in your tears.—*] I cannot think that the poet meant to make Othello bid Desdemona *to continue weeping*, which *proceed you in your tears* (as the passage is at present pointed) must mean. He rather would have said,

———*Proceed you in your tears?*———

What! will you still continue to be a hypocrite by a display of this *well-painted passion?* WARNER.

289. *Cassio shall have my place.*] Perhaps this is addressed to *Desdemona*, who had just expressed her joy on hearing *Cassio* was deputed in the room of her husband. Her innocent satisfaction in the hope of returning to her native place is construed by Othello into the pleasure she received from the advancement of his rival. STEEVENS.

291. —*Goats and monkies!*] In this exclamation Shakspere has shewn great art. *Iago*, in the first scene in which he endeavours to awaken his suspicion, being urged to give some evident proof of the guilt of *Cassio* and *Desdemona*, tells him it were impossible to have ocular demonstration of it, though they should be, " as prime as *goats*, as hot as *monkies*."—These words we may suppose still ring in the ears of *Othello*,

who being now fully convinced of his wife's infidelity, rushes out with this emphatic exclamation:—*Iago*'s words were but too true—now indeed I am convinced that they are as prime as *goats*, as hot as *monkies*.

MALONE.

352. *But not* your *words*.] This line is added out of the first edition. POPE.

377. —*time of scorn*] The reading of both the elder quartos and the folio is,

——for *the time* of scorn.

Mr. Rowe reads—*hand* of scorn; and succeeding editors have silently followed him.

I would (though in opposition to so many great authorities in favour of the change) continue to read with the old copy,

——*the* time *of scorn*.

We call the *hour in which we are to die*, the *hour of death*—the time when we are to be judged—*the day of judgment*—the instant when we suffer calamity—*the moment of evil*; and why may we not distinguish the time which brings contempt along with it, by the title of *the time of scorn?* Thus, in *Soliman and Perseda*, 1599:

"So sings the mariner upon the shore,
"When he hath past the dangerous *time of storms*."

Again, Marston's *Insatiate Countess*, 1603:

"I'll poison thee; with murder curbe thy paths,
"And make thee know a *time of infamy!*"

Othello takes this idea from a clock. *To make me* (says he) *a fixed figure* (on the dial of the world) *for the hour of scorn to point and make a full stop at!* STEEVENS.

Might

Might not Shakspere have written—

—for *the scorn of time*

To point his slow unmoving finger at ?

i. e. the marked object for the contempt of all ages and all time.

So, in *Hamlet*:

"For who would bear the whips and *scorns of time?*"

However, in support of the reading of the old copies, it may be observed, that our author has personified *scorn*, in his 88th Sonnet:

"When thou shalt be dispos'd to set me light,
"And place my merit in the *eye* of *scorn*."—

The epithet *unmoving* (the folio reads—*and moving*) may likewise be supported by Shakspere's 104th Sonnet, in which this very thought is expressed:

"Ah ? yet doth beauty, like *a dial-hand*,
"*Steal from his figure*, and *no pace perceived*,
"So your sweet hue, which, methinks, still doth stand,
"Hath motion, and mine eye may be deceiv'd."

MALONE.

Perhaps we should read—*slowly moving finger at*. I should wish to reject the present reading, for even then the word *slow* implied some degree of motion, though that motion may not be perceptible to the eye. *The time of scorn* is a strange expression, to which, I cannot reconcile myself; I have no doubt but it is erroneous, and wish we had authority to read *hand* of scorn, instead of time. MONCK MASON.

If Atkinson, the contractor, in one of his soliloquies (after the execution of a late sentence in the corn-market) had been heard to explain:

" ————but, alas! to make me
" A fixed figure, for the time of scorn
" To point his slow unmoving finger at,—
" O! O!"

he would, at once, have been understood, by *the* TIME *of scorn*, to mean *the* HOUR *of his exposure in the pillory*; and by *its slow unmoving* FINGER, *the* HOUR-INDEX *of the dial that fronted him.*——

Mr. Malone, in a subsequent note, hath remarked that, " *his* for *its* is common in our author;" and in respect to the epithet *unmoving*, it may be observed, with Rosalind, not only that *time travels in divers paces with divers persons*, but, that for the same reason, it GALLOPS *with the thief to the gallows*, it *apparently* STANDS STILL *with the perjured in the pillory*.—Whatever were the precise instance of disgrace to which Othello alluded, the text in its present state, is perfectly intelligible; and, therefore, should be preserved from capricious alterations. HENLEY.

381. —*garner'd up my heart*;] That is, *treasured* up. See Matt. iii. 12. JOHNSON.

386. —*Turn thy complection there*, &c.] At such an object do thou, *patience*, thyself *change colour*; at this do thou, even thou, *rosy cherub* as thou art, *look as grim as hell.* JOHNSON.

391. —*O thou weed!*] Dr. Johnson has, on this occasion, been unjustly censured for having stifled

difficulties

difficulties where he could not remove them. I would therefore observe, that Othello's speech is printed word for word from the folio edition, though the quarto reads:

O thou black *weed!*

Had this epithet, *black*, been admitted, there would still have remained an incomplete verse in this speech: no additional beauty would have been introduced; but instead of it, a paltry antithesis between the words *black* and *fair*. STEEVENS.

395. *Was this fair paper*, &c.] Massinger has imitated this passage in *The Emperor of the East*:

" ——can you think
" This master-piece of heaven, this precious vellum
" Of such a purity and virgin whiteness,
" Could be design'd to have perjury and whoredom
" In capital letters writ upon't?" STEEVENS.

396. *Committed!*] This, and the three following lines, are omitted in the first quarto. STEEVENS.

This word in Shakspere's time, besides its general signification, seems to have been applied particularly to unlawful acts of love. Hence perhaps it is so often repeated by *Othello*.—So, in Sir Thomas Overbury's *Very Woman*, 1610: She *commits* with her ears for certain; after that she may go for a maid, but she has been lain with in her understanding." The word is used in the same sense in *King Lear*: *Commit* not with man's sworn spouse."

Again, in Decker's *Honest Whore*, first Part:

" ——if all *committers* stood in a rank,
" They'd make a lane in which your shame might dwell." MALONE.

408. *If to preserve this* vessel *for my lord.*] This expression, as well as many others, our author has borrowed from the sacred writings:—" to possess his *vessel* in sanctification,"—1 Thess. iv. 4. MALONE.

409. —*any* other,] Thus the folio. The quarto reads—any *bated.* STEEVENS.

428. *Who is thy lord?*] This, and the following speech, are omitted in the first quarto. STEEVENS.

438. *The small'st opinion on my* least misuse.] The old quarto reads:

The small'st opinion on my great'st abuse.

Which I think is better. JOHNSON.

452. —*such terms upon his* callet.] This word is of great antiquity in the English language. Chaucer has it in his *Remedy of Love*:

" C, for calet, for of, we have O,
" L, for leude, D, for demeanure," &c.

PERCY.

I meet this word in *The Translation of Ariosto*, 1591:

" And thus this old ill-favour'd spitefull *callet*"—

Harrington, in a note on that line, says that " *callet* is a nick-name used to a woman," and that " in Irish it signifies a *witch*." MALONE.

473. —*notoroius*—] For *gross*, not in its proper meaning for *known*. JOHNSON.

474.

474. —*such* companions] *Companion*, in the time of Shakspere was used as a word of contempt in the same sense as *fellow* is at this day. MALONE.

478. *Speak within door.*] Do not clamour so as to be heard beyond the house. JOHNSON.

480. —*the seamy side without:*] That is, *inside out.* JOHNSON.

This idea has already occurred. Iago speaks of Roderigo as of one,

Whom love hath turn'd almost the wrong side outward. STEEVENS.

486. *Here I kneel,* &c.] The first quarto omits the rest of this speech. STEEVENS.

488. *Either in discourse,* or *thought,*] The folio reads—discourse *of* thought—and perhaps rightly. See Milton, *P. L.* b. v. l. 488. STEEVENS.

502. —*chide with you.*] This line is from the quarto, 1622. STEEVENS.

506. *And the great messengers of Venice stay;*] Thus the quarto. The folio reads:

The messengers of Venice stay the meat.

STEEVENS.

526. —*and acquaintance;*—] Thus the folio. The quarto reads—*and acquittance.* STEEVENS.

580. ——*and the night grows to* waste:] I suppose Iago means to say, that *it is near midnight.* Perhaps we ought to read *waist.* The folio reads—*wast,* as it does in the following line in *Hamlet:*

"In the dead *wast* and *middle* of the night."

So also, in the *Puritan*, a comedy, 1607:

"————————————ere the day

"Be spent to the *girdle*, thou shalt be free."

The words however may only mean—*the night is* wasting *apace*. MALONE.

612. —*and he, she lov'd, prov'd mad,*

And did forsake her.—] We should read:

——*and he, she lov'd, forsook her,*

And she prov'd mad. WARBURTON.

I believe that *mad* only signifies *wild, frantick, uncertain.* JOHNSON.

We still call a wild girl a *mad-cap:* and in the first Part of *King Henry* VI. are mentioned:

"*Mad*, natural graces that extinguish art."

Again, in the *Two Gentlemen of Verona:*

"Come on, you *mad-cap*."

Again, in *Love's Labour Lost:* "Do you hear, my *mad* wenches?" STEEVENS.

617. —*I've much* ado,

But to go hang my head—] *I have much* ado to do any thing *but hang my head.* We might read:

Not *to go hang my head.*

This is perhaps the only insertion made in the latter editions which has improved the play. The rest seem to have been added for the sake of amplification, or of ornament. When the imagination had subsided, and the mind was no longer agitated by the horror of the action, it became at leisure to look round for specious additions. This addition is natural. Desdemona can at first hardly forbear to sing the song; she

endeavours

endeavours to change her train of thoughts, but her imagination at last prevails, and she sings it.

JOHNSON.

From *I have much to do*, to *Nay, that's not next*, was inserted after the first edition, as likewise the remaining part of the song.

626. *The poor soul*, &c.] This song, in two parts, is printed in a late collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector. JOHNSON.

626. —*sat* singing—] Thus the old copies: but the song as published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*, reads—"sat *sighing*." STEEVENS.

641. *I call'd my love false love*;—] This couplet is not in the ballad, which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. JOHNSON.

643. ——*you'll* couch *with more men.*] This verb is found also in *The Two noble Kinsmen*, 1634:

"———O, if thou *couch*

"But one night with her——" MALONE.

647. *I have heard it said so.*] This, as well as the following speech, is omitted in the first quarto.

STEEVENS.

676. —*to the 'vantage,*] i. e. to boot, over and above.

STEEVENS.

678. *But I do think*, &c.] The remaining part of this speech is omitted in the first quarto. STEEVENS.

683. —*our former having*—] Our former allowance of expence. JOHNSON.

696. —*heaven me such* uses *send*,] Such is the reading of the folio, and of the subsequent editions; but the old quarto has:

————*such* usage *send*.————

Usage is an old word for *custom*, and, I think, better than *uses*. JOHNSON.

ACT V.

Line 11. *I'VE rubb'd this young* quat *almost to the sense,*
And he grows angry.] A *quat*, in the midland counties, is a *pimple*, which by rubbing is made to smart, or is *rubbed to sense*. Roderigo is called a *quat* by the same mode of speech, as a low fellow is now termed in low language a *scab*. *To rub to the sense*, is *to rub to the quick*. JOHNSON.

So, in *The Devil's Law-Case*, 1623: "O young *quat!* incontinence is plagued in all creatures in the world."

Again, in Deckar's *Gul's Hornbook*, 1609: "—whether he be a *yong quat* of the first yeers revennew, or some austere and sullen-fac'd steward," &c.

Such another thought occurs in Ben Jonson's *Catiline*:

"—must

"— must have their disgraces still new *rub'd*,
" To make them smart," &c. STEEVENS.

14. —*my gain*:] The quartos read—my *game*. STEEVENS.

36. *And your fate hies apace*:] Thus the first quarto. The second quarto and the folio read—" And your " *unblest fate hies*." STEEVENS.

37. *Forth of my heart*, &c.] Thus the first quarto. The folio *reads*, " *For of*:" perhaps the true reading For *off*, &c.

But Mr. Whalley observes to me, that the reading of the quarto may be the true one. *Forth* signifies both *out* and *from*. So in *Hamlet*:

" *Forth* at your eyes your spirits wildly peep."

Again, in Jonson's *Volpone*:

" *Forth* the resolved corners of his eyes."

Mr. Henley had also made the same observation, and in proof of it produced the following passages. *Richard III.*

" I clothe my naked villany
" With old odd ends, stol'n *forth* of holy writ."

Again,

" Humphrey Hoare that called upon your grace,
" To breakfast once *forth* of my company.

REED.

39. —*no passage?*] No passengers? nobody going by? JOHNSON.

So, in the *Comedy of Errors*:

" Now in the stirring *passage* of the day."

STEEVENS.

44. —*a heavy night* ;] A *thick cloudy* night, in which an ambush may be commodiously laid. JOHNSON.

So, in *Measure for Measure:*

"Upon the *heavy* middle of the night."

STEEVENS.

89. *Lend me a garter*, &c.] This speech is omitted in the first quarto. STEEVENS.

96. *Alas! my friend, my dear* countryman!] This passage incontestably proves that Iago was meant for a *Venetian.* STEEVENS.

114. —*good* gentlemen.] Thus the folio. The quartos read, *gentlewoman.* STEEVENS.

115. —*the* ghastness,] So the folio. The quartos read, *jestures.* STEEVENS.

116. *Nay, if you stare,*] So the folio. The quartos read, *stirre.* STEEVENS.

139. —*or* fordoes *me quite.*] To *fordo*, is to undo, to ruin, to destroy. See *Midsummer Night's Dream*, act v. line 374. and note. STEEVENS.

140. *It is the cause, it is the cause, my soul*——

Let me not name it——] The abruptness of this soliloquy makes it obscure. The meaning, I think, is this: "I am here (says Othello in his mind) overwhelmed with horror. What is the reason of this perturbation? Is it want of resolution to do justice? Is it the dread of shedding blood? No; it is not the action that shocks me, but *it is the cause, it is the cause, my soul; let me not name it to you, ye chaste stars! it is the cause!*" JOHNSON.

Othello,

Othello, full of horror at the cruel action which he is about to perpetrate, seems at this instant to be seeking his justification, from representing to himself *the cause*, i. e. the greatness of the provocation he had received. STEEVENS.

145. *Yet she must die, else she'll betray more men.*] This is the second attempt of Othello to justify what he has undertaken. First, he says, *It is the cause*; i. e. his own *cause*; now he is willing to suppose himself the preventer to succeeding mischief to others.

STEEVENS.

146. *Put out the light, and then—Put out the light!*] So it should be printed. The meaning is, I will put out the light, and *then* proceed to the execution of my purpose. But the expression of *putting out the light*, bringing to mind the effects of the extinction of the light of life, he breaks short, and questions himself about the effects of this metaphorical extinction, introduced by a repetition of his first words, as much as to say, but hold, let me first weigh the reflections which this expression so naturally excites.

WARBURTON.

This has been considered as a very difficult line. *Fielding* makes *Betterton* and *Booth* dispute about it with the *author himself* in the other world. The punctuation recommended by Dr. Warburton, gives a spirit to it which I fear was not intended. It seems to have been only a *play upon words*. *To put the light out* was a phrase for *to kill*. In the Maid's tragedy, Melantius says,

——'Tis a justice, and a noble one,
"*To put the light out* of such base offenders."

FARMER.

Put out the light. This phrase is twice used in *Sidney's Arcadia* for killing a lady, p. 460 and 470. edition 1633.

Again, in an unpublished play, called *The Second Maiden's Tragedy*, by George Chapman, licensed by Sir George Buc, October 31, 1611:

"——O soul of cunning!
"Came that arch subtilty from thy lady's counsel,
"Or thine own sudden craft? confess to me
"How oft thou hast been a bawd to their close actions,
"*Or all thy light goes out.*" STEEVENS.

149. —*put out thy light,*] Thus the folio. The quarto reads—put out *thine.* STEEVENS.

150. *Thou cunning'st pattern of excelling nature,*] So in *Palmerin D'Oliva*, 1588, p. 1 "——those that beheld her esteemed her for the chiefest piece of workmanshippe that ever nature framed." REED.

152. —*relumine.*] The folio reads—*relume.* The first quarto—*return*: the second quarto—*relumine.*

STEEVENS.

—*thy rose,*] Thus the folio. The quarto reads,

"————the *rose.*"

Again, the quarto reads,

"I'll smell *it* on the tree." STEEVENS.

The folio,

"I'll smell *thee* on the tree." STEEVENS.

160.

160. —*This sorrow's heavenly*;] This tenderness, with which I lament the punishment which justice compels me to inflict, is a holy passion.

I wish these two lines could be honestly ejected. It is the fate of Shakspere to counteract his own pathos.

JOHNSON.

Perhaps the poet would not have retained both these images had he published the play himself, though in the hurry of composition he threw them both upon paper. The first seems adopted from the fabulous history of the crocodile, the second from a passage in the scripture. STEEVENS.

172. *I would not kill thy soul.*] Sir *W. D'Avenant* has borrowed this thought in his *Albovine King of Lombardy*, 1629:

"I am not fraught with devil's spleen; I would
"Not hurt *thy soul.*" STEEVENS.

215. *A murder, which I thought a sacrifice.*] This line is difficult. *Thou hast hardened my heart, and makest me* kill thee with the rage of a *murderer*, when *I thought to have sacrificed* thee to justice with the calmness of a priest striking a victim.

It must not be omitted, that one of the elder quartos reads, *thou dost stone* thy *heart*; which I suspect to be genuine. The meaning then will be, *thou forcest me* to dismiss thee from the world in the state of the *murdered* without preparation for death, *when I intended* that thy punishment should have been *a sacrifice* atoning for thy crime.

I am glad that I have ended my revisal of this dreadful scene. It is not to be endured. JOHNSON.

227. —*hath* ta'en order *for't.*] i. e. has *taken measures.* So, in Holinshed's Reign of *King John*: "—he *took* such *order* for him, that he was despoiled of all his goods and benefices," p. 174. STEEVENS.

Again, in *Dido Queen of Carthage*, by Marlowe and Nashe, 1594:

"I will *take order* for that presently."

MALONE.

229. *Had all his hairs been lives,*—] This thought appears to have been very common, as it occurs frequently in dramatick performances prior to Shakspere's Othello. STEEVENS.

238. *Being done,*

There is no pause.] The first quarto omits this speech. STEEVENS.

241. *It is too late.*] After this speech of Othello, the elder quarto adds an invocation from Desdemona, consisting only of the sacred name, thrice repeated. As this must be supposed to have been uttered while she is yet struggling with death, I think an editor may be excused from inserting such a circumstance of supererogatory horror, especially as it is found in but one of the ancient copies.

This alteration was probably made in consequence of the statute of the 3d of James I. c. 21. which lays a penalty for the profane use of the name of God, &c. in stage plays, interludes, May-games, &c.

TOLLET.

The

The statute was necessary; for not only the ancient moralities, but the plays (those of *Chapman* in particular) abound with the most wanton and shocking repetitions of a name which never ought to be mentioned in such an irreverent manner on the stage.

STEEVENS.

256. *My wife! my wife! what wife?—I have no wife:*] "Filium unicum adolescentulum habeo: ah! quid dixi habere me? imo habui, Chreme." *Ter. Heautont.*

STEEVENS.

279. *O falsely, falsely murder'd!*] It cannot be supposed that a person who had been effectually *strangled* or *smothered*, could speak again; for if the power of breathing returned after the instrument of suffocation was removed, no act of violence had in reality taken place by which the conclusion of life could be brought on. But such is the peculiar fate of Desdemona, that she is supposed to be smothered, revives to acquaint us that *she smothered herself*, and then dies without any ostensible cause of death. I am of opinion that some theatrical direction has been omitted; and that when Othello says:

Not dead! not yet quite dead!
I, that am cruel, am yet merciful;
I would not have thee linger in thy pain:——
So, so.

He then stabs her, repeating the two last words as he repeats the blow. Thus Virgil:

"——*sic, sic,* juvat ire sub umbras."

After the repetition of wounds, Desdemona might speak again, with propriety, and yet very soon expire; as says Cassio of Roderigo:

——even but now he spake,
After long seeming dead.

The first resolution of Othello was to poison her; but from this measure he is dissuaded by the policy of Iago. He is next determined to use the poinard; but, his tenderness awaking, he cannot bear to deform those beauties which he had so often approached with other sensations, and for different purposes. Therefore, says he:

——I'll not shed her blood,
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster:

And this resolution we are to imagine he would have kept, but that he was averse to employing those means again, which had already appeared to be uncertain in their effect.

If this apparent want of a play-house direction had occasioned any absurdity in the original representation of the play, probably it is glanced at by Ben Jonson in the *Alchemist*, act v. "Did'st hear a cry, said'st thou? 'Yes, sir, like unto a man that had been *strangled* an hour, and could not speak." STEEVENS.

298. *She turn'd to* folly, *and she was a whore.*] Goldsmith hath used the word precisely in the same sense:

When lovely woman stoops to *folly*,
And finds too late that men betray,
What charm can sooth her melancholy,
What art can wash her guilt away? HENLEY.

300.

300. —*false as water.*] As water that will support no weight, nor keep any impression. JOHNSON.

315. —*that told me first* ;] The folio reads, "—that told me *on her* first." STEEVENS.

319. *iteration*—] The folio reads—*iterance.* STEEVENS.

321. *Æmil.*] The first quarto omits this and the following speech. STEEVENS.

—villany *has made mocks with love!*] *Villany* has taken advantage to *play upon* the weakness of a violent passion. JOHNSON.

334. *Thou hast not half that power to do me harm,*
As I have to be hurt.—] She means to say, *I have in this cause power to endure more than thou hast power to inflict.* JOHNSON.

356. —*charm your tongue.*] By this expression, *Charm your tongue*, the poet meant no more than to make Iago say, Apply some power, strong as *a charm* would be, to your tongue; for nothing less can stop its volubility. So, *Henry* VI. Part III.

"Peace, wilful boy, or I will *charm your tongue.*"

And, Ben Jonson, in *Cynthia's Revels*:

"——*charm* your skipping tongue."

Pliny informs us, that *favete linguis* was the constant exclamation before any religious *charm* was applied. From this circumstance the phrase to *charm* a tongue might have originated. STEEVENS.

357. —*my mistress*, &c.] This line and the following six speeches in this edition, are wanting in the first quarto. STEEVENS.

387. *A thousand times committed:*—] This is a second passage which seems to suppose a longer space comprised in the action of this play than the scenes include.

JOHNSON.

That she with Cassio had the act of shame
A thousand times committed.——

And again:

'Tis not a year or two shews us a man.] I am not convinced from these passages only, that a longer space is comprised in the action of this play than the scenes include.

What Othello mentions in the first instance, might have passed still more often, before they were married, when Cassio went between them; for she, who could find means to elude the vigilance of her father in respect of Othello, might have done so in respect of Cassio, when there was time enough for the occurrence supposed to have happened. A jealous person will aggravate all he thinks, or speaks of; and might use a *thousand* for a much less number, only to give weight to his censure: nor would it have answered any purpose to have made Othello a little nearer or further off from truth in his calculation. We might apply the poet's own words in *Cymbeline*:

"——spare your arithmetick;
"Once, and a million."

The latter is a proverbial expression, and might have been introduced with propriety, had they been married only a day or two. Æmilia's reply perhaps was dictated by her own private experience; and seems to mean

mean only, "that it is too soon to judge of a husband's "disposition; or that Desdemona must not be sur- "prised at the discovery of Othello's jealousy, for it "is not even a year or two that will display all the "failings of a man."

Mr. Tollet, however, on this occasion has produced several instances in support of Dr. Johnson's opinion; and as I am unable to explain them in favour of my own supposition, I shall lay them before the publick. Act iii. line 443, Othello says:

What sense had I of her stolen hours of lust?
I saw it not, thought it not, it harm'd not me:
I slept the next night well, was free and merry:
I found not Cassio's kisses on her lips.

On *Othello*'s wedding night he and Cassio embarked from Venice, where *Desdemona* was left under the care of *Iago*. They all meet at Cyprus; and since their arrival there, the scenes include only one night, the night of the celebration of their nuptials. *Iago* had not then infused any jealousy into *Othello*'s mind, nor did he suspect any former intimacy between *Cassio* and *Desdemona*, but only thought it "apt and of great credit that she loved him." What night then was there to intervene between *Cassio*'s kisses and *Othello*'s sleeping the next night well? *Iago* has said, "I lay with *Cassio* lately," which he could not have done, unless they had been longer at *Cyprus* than is repre- sented in the play; nor could *Cassio* have kept away, for the space of a whole week, from *Bianca*.

STEEVENS.

391. *It was an handkerchief*, &c.] Othello tells his wife, act iii. line 658:

——*that handkerchief*
Did an Egyptian to my mother give.

And here he says:

It was an handkerchief——
My father gave my mother.

This last passage has been censured as an oversight in the poet: but perhaps it exhibits only a fresh proof of his art. The first account of the handkerchief, as given by Othello, was purposely ostentatious, in order to alarm his wife the more. When he mentions it a second time, the truth was sufficient for his purpose.

This circumstance of the handkerchief is perhaps ridiculed by Ben Jonson, in his *Poetaster*—"you shall see me do *the Moor*; master, lend me your *scarf*."

STEEVENS.

I question, whether *Othello* was written early enough to be ridiculed by the *Poetaster*. There were many other *Moors* on the stage.

It is certain at least, that the passage,

"Our new heraldry is *hands*, not *hearts*."

could not be inserted before the middle of the year 1611.

FARMER.

If the allusion in the *Poetaster* (which was printed in 1601) were to *Othello*, it would fix its date much earlier than I conceive it to have been written.—But the allusion in the passage quoted, is not to *Othello*, but to an old play called the *Battle of Alcazar*, 1594.—

In

In the *Poetaster*, Pyrgus, who says, you "shall see me do the *Moor*," proceeds in the same scene, and repeats an absurd speech of the *Moor*'s in the *Battle of Alcazar*, beginning with this line:

"Where art thou, boy? where is Calipolis?"

which ascertains the allusion to be to that play.

MALONE.

396. —*as the north*;] The old quarto reads,

I'll be in speaking liberal as the air.

Liberal, is free, under no controul. This quality of North-wind is mentioned in *Victoria Corombona*, &c. 1612:

"And let th' *irregular* North-wind sweep her up."

Again, in *Jeronimo*, i. e. the first part of the *Spanish Tragedy*, 1605:

"Now let your bloods be *liberal* as the sea."

STEEVENS.

415. *Are there no stones in heaven*

But what serve for *the thunder?*——] Shakspere might mean, does heaven reserve its thunder only to make a noise? has it no implements of mischief to punish as well as terrify?

"——quum fulmina torques
"Necquicquam horremus? cæcique in nubibus ignes
"Terrificant animos, et inania murmura miscent?"

STEEVENS.

431. *And die in musick*, &c.] This, and the two former lines of the speech, are wanting in the first quarto. STEEVENS.

436.

436. —*the ice-brook's temper*;] In the first edition it is *Isebrooke's temper*. Thence corrupted to *Ice-brook's*.—*Ebro's temper*; the waters of that river of Spain are particularly famous for tempering of steel. The finest arms in the world are the Catalonian fusees.

POPE.

I believe the old reading changed to *ice-brook* is right. Steel is hardened by being put red hot into very cold water. JOHNSON.

The particular name of the *ice-brook* may be determined by the following passages in Martial. It was undoubtedly the *brook* or *rivulet* called *Salo* (now Xalon), near *Bilbilis* in Celtiberia. In this the Spaniards plunged all their swords and other weapons while hot from the forge; and to the *icy* quality of the waters, they were indebted for their stubborn temper:

" Sævo Bilbilin optimam metallo
" Et ferro Plateam suo sonantem,
" Quam *fluctu tenui* sed inquieto
" *Armorum-Salo temperator* ambit."

Again,

" Quibus remissum corpus astringes brevi,
" *Salone*, qui ferrum *gelat*."

Again,

" Pugio, quem curvis fignat brevis orbita venis,
" Stridentem *gelidis hunc Salo* tinxit aquis."

Again, in *Justin*, l. 44. " Præcipua his quidem ferri materia, sed aqua ipsa ferro violentior; quippe temperamento

ramento ejus ferrum acrius redditur; nec ullum apud eos telum probatur quod non aut in *Bilbili* fluvio aut Chalybe tingatur. Unde etiam Chalybes fluvii hujus finitimi appellati, ferroque cæteris præstare dicuntur." These parts of Spain have been at all times famous for the temper of their arms. STEEVENS.

I incline to read,

It is a sword of Spain, 'tis *ebroes* temper.

If we suppose that the words ['tis *ebroes*] were huddled together either in transcribing or composing, thus ['tisebroes] the compositor in running it over with his eye, might (to make it sense as he thought) add a couple of letters, and divide the words thus (t*h*'isebro*k*es), which is nearly as it stands in the old quarto.

I doubt whether *ice-brooks* are usual in the climate of Spain. BLACKSTONE.

456. —*O ill-starr'd wench!*] This and the six preceding lines, are omitted in the first quarto. *Wench* originally signified only a young woman. *Cassandra*, in Whetstone's *Promos*, &c. 1578, says of herself;

"Oh wretched *wench*, where may I first complayne?"

Again,

"Therefore, sweet *wenche*, helpe me to rue my woe."

The word is used without any dishonourable meaning in the Bible.

"And a *wench* told him," &c.

And again, by Gavin Douglas, in his version of the Æneid:

"—audetque viris concurrere *virgo*."

"This *wensche* stoutlye rencounter durst with men." STEEVENS.

470. —*towards his feet*;] To see if, according to the common opinion, his feet be cloven. JOHNSON.

475. *For, in my sense, 'tis happiness to die.*] The same thought has already occurred in *Antony and Cleopatra:*

"—'Tis well thou'rt gone—

"If it be well to live. STEEVENS.

477. —*in the practice*—] In the *snare*, by the *stratagem*. JOHNSON.

505. —*in the interim*] The first copy has, *in the* nick. It was, I suppose, thought upon revisal, that *nick* was too familiar. JOHNSON.

533. *Speak of me as I am*;—] The first quarto reads, *Speak of them as they are*. The present reading, which is the reading of the folio, has more force. JOHNSON.

537. ——*of one, whose hand,*

Like the base Indian *threw a pearl away*

Richer than all his tribe;—] I have restored *Judian*, from the elder quarto, as the genuine and more eligible reading. Mr. Pope thinks this was occasioned probably by the word *tribe* just after: I have many reasons to oppose this opinion. In the first place, the most ignorant Indian, I believe, is so far the reverse of the *dung-hill-cock* in the *fable*, as to know the estimation of a pearl beyond that of a barley-corn: so that, in that respect, the thought itself would not be just. Then, if our author had designed

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to reflect on the *ignorance* of the Indian without any farther reproach, he would have called him *rude*, and not *base*. Again, I am persuaded, as my friend Mr. Warburton long ago observed, the phrase is not here *literal*, but *metaphorical*: and, by his *pearl*, our author very properly means *a fine woman*. But Mr. Pope objects farther to the reading *Judian*, because, to make sense of this, we must pre-suppose some particular story of a Jew alluded to; which is much less obvious: but has Shakspere never done this but in this single instance? I am satisfied, in his *Judian*, he is alluding to Herod; who, in a fit of blind jealousy, threw away such a jewel of a wife as Mariamne was to him. What can be more parallel in circumstance, than the conduct of Herod and Othello? Nor was the story so little obvious as Mr. Pope seems to imagine: for, in the year 1613, the lady Elizabeth Carew published a tragedy called MARIAM, *the Fair Queen of* JEWRY. I shall only add, that our author might write *Judian*, or *Judean* (if that should be alleged as any objection), instead of *Judæan*, with the same licence and change of accent, as, in his *Antony and Cleopatra*, he shortens the second syllable of Euphrates in pronunciation: which was a liberty likewise taken by Spenser, of whom our author was a studious imitator.

THEOBALD.

Like the base Indian, *threw a pearl away*] The elder quarto reads *Judian*, and this is certainly right. And by the *Judian* is meant Herod, whose usage to Mariamne is so apposite to the speaker's case, that a

more proper instance could not be thought of. Besides, he was the subject of a tragedy at that time, as appears from the words in Hamlet, where an ill player is described,

" —to out-herod Herod."

The metaphorical term of a *pearl* for a fine woman, is so common as scarce to need examples.

WARBURTON.

I cannot join with the learned criticks in conceiving this passage to refer either to the ignorance of the natives of India, in respect of *pearls*, or the well-known story of Herod and Mariamne. The poet might just as fairly be supposed to have alluded to that of Jephthah and his daughter.

Othello, in detestation of what he had done, seems to compare himself to another person who had thrown away a *thing of value*, with some circumstances of the *meanest villany*, which the epithet *base* seems to imply in its general sense, though it is sometimes used only for *low* or *mean*. The Indian could not properly be termed *base* in the former and most common sense, whose fault was *ignorance*, which brings its own excuse with it; and the crime of Herod surely deserves a more aggravated distinction. For though in every crime, great as well as small, there is a degree of baseness, yet the *furiis agitatus amor*, such as contributed to that of Herod, seems to ask a stronger word to characterize it; as there was *spirit* at least in what he did, though the spirit of a fiend, and the epithet *base* would better suit with *petty larceny* than *royal guilt*.

guilt. Besides, the simile appears to me too apposite almost to be used on the occasion, and is little more than bringing the fact into comparison with itself. Each through jealousy had destroyed an innocent wife, circumstances so parallel, as hardly to admit of that variety which we generally find in one allusion, which is meant to illustrate another, and at the same time to appear as more than a superfluous ornament. Neither do I believe the poet intended to make the present simile coincide with all the circumstances of Othello's situation, but merely with the single act of having *basely* (as he himself terms it) destroyed that on which he ought to have set a greater value. As the *pearl* may bear a *literal* as well as a *metaphorical* sense, I would rather choose to take it in the *literal* one, and receive Mr. Pope's rejected explanation, *pre-supposing some story of a Jew alluded to,* which might be well understood at that time, though now perhaps forgotten, or at least imperfectly remembered. I have read in some book, as ancient as the time of Shakspere, the following tale; though, at present, I am unable either to recollect the title of the piece, or the author's name.

A Jew, who had been prisoner for many years in distant parts, brought with him, at his return to Venice, a great number of pearls, which he offered on the 'change among the merchants, and (one alone excepted) disposed of them to his satisfaction. On this pearl, which was the largest ever shewn at market, he had fixed an immoderate price, nor could be

persuaded to make the least abatement. Many of the magnificos, as well as traders, offered him considerable sums for it; but he was resolute in his first demand. At last, after repeated and unsuccessful applications to individuals, he assembled the merchants of the city, by proclamation, to meet him on the Rialto, where he once more exposed it to sale on the former terms, but to no purpose. After having expatiated, for the last time, on the singular beauty and value of it, he threw it suddenly into the sea before them all. Though this anecdote may appear inconsistent with the avarice of a Jew, yet it sufficiently agrees with the spirit so remarkable at all times in the scattered remains of that vindictive nation.

Shakspere's seeming aversion to the Jews in general, and his constant desire to expose their *avarice* and *baseness* as often as he had an opportunity, may serve to strengthen my supposition; and as that nation, in his time, and since, has not been famous for crimes *daring* and *conspicuous*, but has rather contented itself to thrive by the meaner and more successful arts of *baseness*, there seems to be a particular propriety in the epithet. When Falstaff is justifying himself in *Henry* IV. he adds, "If what I have said be not true, "I am a Jew, an Ebrew Jew," *i. e.* one of the most suspected characters of the time. The liver of a Jew is an ingredient in the cauldron of Macbeth; and the vigilance for gain, which is described in Shylock, may afford us reason to suppose the poet was alluding to a story like that already quoted.

Richer

Richer than all his tribe, seems to point out the Jew again in a mercantile light; and may mean, that *the pearl was richer than all the gems to be found among a set of men generally trading in them.* Neither do I recollect that Othello mentions many things, but what he might fairly have been allowed to have had knowledge of in the course of his peregrinations. Of this kind are the similes of the Euxine sea flowing into the Propontick, and the Arabian trees dropping their gums. The rest of his speeches are more free from mythological and historical allusions, than almost any to be found in Shakspere, for he is never quite clear from them; though in the design of this character he seems to have meant it for one who had spent a greater part of his life in the field, than in the cultivation of any other knowledge than what would be of use to him in his military capacity. It should be observed, that most of the flourishes merely ornamental were added after the first edition; and this is not the only proof to be met with, that the poet in his alterations sometimes forgot his original plan.

The metaphorical term of *a pearl* for *a fine woman,* may, for aught I know, be very common; but in the instances Dr. Warburton has brought to prove it so, there are found circumstances that immediately shew a woman to have been meant. So, in *Troilus and Cressida:*

" HER BED IS INDIA, there SHE lies a *pearl.*
" Why SHE is a *pearl* whose price hath launch'd,"
&c.

In

In Othello's speech we find no such leading expression; and are therefore at liberty, I think, to take the passage in its *literal* meaning.

Either we are partial to discoveries which we make for ourselves, or the spirit of controversy is contagious; for it usually happens that each possessor of an ancient copy of our author is led to assert the superiority of all such readings as have not been exhibited in the notes, or received into the text of the last edition. On this account, our present republication (and more especially in the celebrated plays) affords a greater number of these diversities than were ever before obtruded on the publick. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feast of *thats* and *whiches*; and thenceforward it may be prophesied, that all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.

To this note should be subjoined [as an apology for many others which may not be thought to bring conviction with them] that the true sense of a passage has frequently remained undetermined, till repeated experiments have been tried on it; when one commentator, making a proper use of the errors of another, has at last explained it to universal satisfaction. When mistakes have such effects, who would regret having been mistaken, or be sorry to prove the means of directing others, by that affinity which a wrong reading or intepretation sometimes has to the right, though he has not been so lucky as to produce

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at once authorities which could not be questioned, or decisions to which nothing could be added?

STEEVENS.

I abide by the old text, "the base *Judian*." Shakspere seems to allude to *Herod* in the play of *Mariamne*:

"I had but one inestimable *Jewel*——
"Yet I in suddaine choler cast it downe,
"And dasht it all to pieces."——————

FARMER.

Mr. Theobald is often unfaithful in his account of the ancient copies. He says, he has restored *Judean* from the elder quarto; but both the quartos read—*Indian*, as does the second folio. *Judean* is found only in the folio, 1623. In the MS. of that age *n* is scarcely distinguishable from *u*, and they who are conversant with the press well know, that if by negligence a dot is omitted over *i*, a compositor always considers it as an *e*. Hence probably the mistake in the first folio. It is surely no trivial objection to the reading *Judean*, that *there is no such word*. The country is Judæa, or Judéa, and the derivative must be Judéan. For these reasons, I believe *Indian* to have been our author's word. *His tribe* perhaps does not refer either to *Judéan* or *Indian*, but to the pearl: *A pearl richer than* the whole class of pearls. *His* for *its* is common in our author.

Whether we understand pearl in its primitive or figurative sence, I strongly incline to read *Indian*, because, I think, the pearl would naturally bring the people

people of the East to Shakspere's mind; the connexion in his time being considered so strong, that a contemporary author has distinguished the inhabitants of *India* by an epithet founded on the circumstance of their abounding in pearls:

" ——where the bright sun with his neighbour beams
" Doth early light the *pearled Indians.*"
Cornelia, a tragedy by T. Kyd, 1594.
MALONE.

544. *Where a malignant and a turban'd Turk*] I am told that it is immediate death for a Christian to strike a Turk in Aleppo. Othello is boasting of his own audacity. ANON.

551. *Killing myself to die upon a kiss.*] So, in the Second Part of Marlow's *Tamburlaine*, 1590:

" Yet let me kiss my lord before I dye,
" And let me dye with kissing of my lord."
STEEVENS.

554. *O Spartan dog!*] The dogs of Spartan race were reckoned among those of the most fierce and savage kind. HANMER.

They are again mentioned in *A Midsummer Night's Dream*:

" When in a wood of Crete they bay'd the bear
" With *hounds of Sparta.*" HENLEY.

560. ——*To you, lord governor,*
Remains the censure of this hellish villain;]
Rymer, who had neither vigour of imagination to make a poet, nor strength of judgment to make a critick,

critick, as appears from his *Edgar*, and his *Remarks on Shakspere*, had yet just enough to play the buffoon and caviller. His criticism on the *Poets of the last age*, with only a mixture of trite remarks, transcribed from the French commentators on *Aristotle*, are one continued heap of ignorance and insolence. Almost the only remark on Shakspere, which, I think, deserves an answer, is upon Iago's character, which he thus censures. *To entertain the audience* (says he) *with something new and surprising, against common sense and nature, he would pass upon us a close, dissembling, false, ungrateful rascal, instead of an open-hearted, frank, plain-dealing soldier, a character constantly worn by them for some thousands of years in the world.* This hath the appearance of sense, being founded on that rule of *Nature* and *Aristotle*, that each character should have manners convenient to the age, sex, and condition.

Ætatis cujusque notandi sunt tibi mores, &c.

says Horace. But how has our critick applied it? According to this rule it is confessed, that a soldier should be brave, generous, and a man of honour. This is to be his dramatick character But either *one* or *more* of any order may be brought in. If only one, then the character of the order takes its denomination from the manners of that *one*. Had therefore the only soldier in this play been Iago, the rule had been transgressed, and Rymer's censure well founded: for then this *eternal villain* must have given the character of the soldiery; which had been unjust and unnatural. But if a *number* of the same order be represented,

presented, then the character of the order is taken from the manners of the majority; and this according to nature and common sense. Now in this play there are many of the order of the soldiery; and all, excepting Iago, represented as open, generous, and brave. From *these* the soldier's character is to be taken; and not from Iago, who is brought as an exception to it: unless it be unnatural to suppose there could be an exception; or that a villain ever insinuated himself into that corps. And thus Shakspere stands clear of this impertinent criticism.

WARBURTON.

561. —*the* censure] *i. e.* the sentence. STEEVENS.

THE END.

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